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HOUSE & GARDEN

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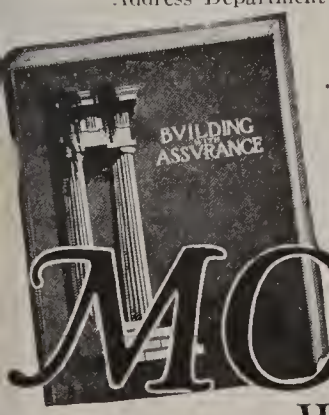
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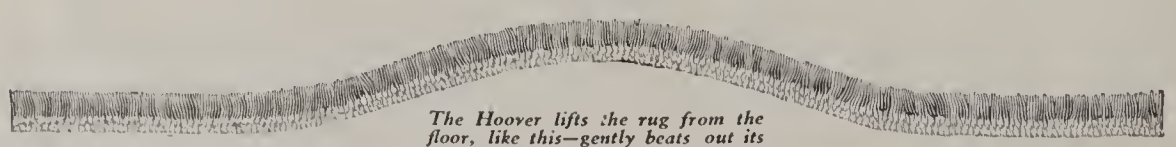
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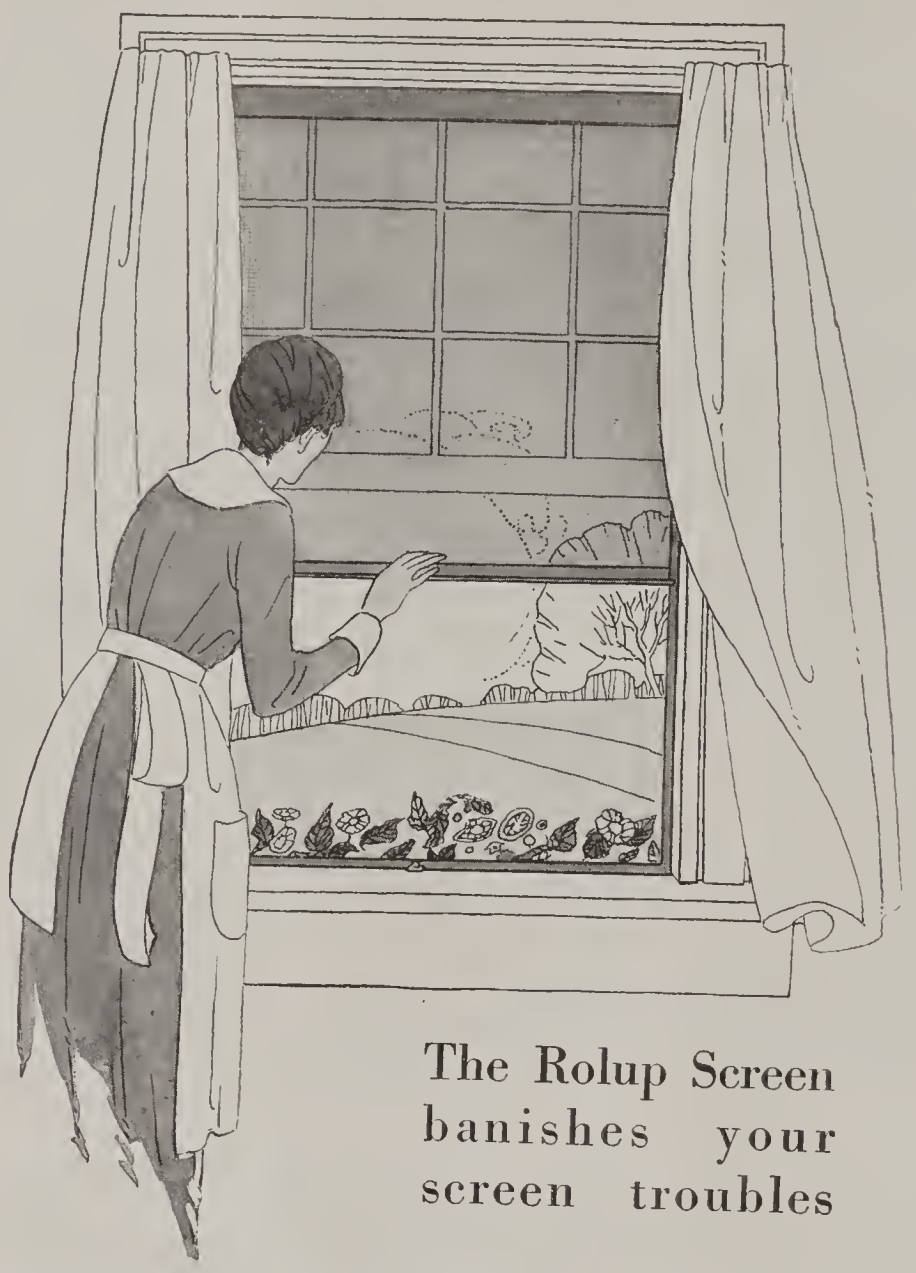
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Our *Brochure de luxe* contains many illustrations of American Walnut pieces—originals and reproductions—and much information regarding this historic cabinet-wood. Will you write us for a copy? (Free with our compliments.)

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Yesterday's Expedients and Today's Standard

ONCE the metallic clack of the brass knocker echoed through the house when a caller came; then the jangle of the pull bell; and finally the "brrr" of the electric—whose batteries too often died without warning, silencing the bell. But today—

A G-E Wayne Bell-Ringing Transformer of pocket size and slight cost, mounted out of the way in the house puts the door-bell on the electric light circuit, as the little wiring diagram on this page shows. The reliability of a power station is behind the bell button.

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And besides reducing lighting current to ring ordinary bells, larger sizes of Wayne Bell-Ringing Transformers run all sorts of bell and buzzer systems in homes, stores and factories.

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Get them in the familiar G-E orange and blue boxes at any good electrical store.

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The Home Builder

Asenath Leavitt
Editor

JULY 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Novel Ideas for Home Builders

Electric Lighted Porch Columns—Some very unusual as well as exceedingly charming concealed effects can be secured by the interior lighting of porch columns. A judicious use of colored glass and skillful arrangement of lights give the porch a new note of attractiveness—a welcome to the late home-comer—a genial beacon for the guest.



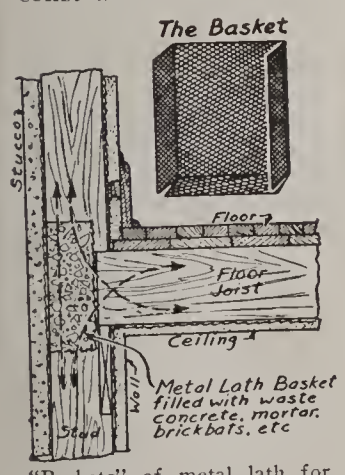
Electric lighted porch columns. Metal lath and plaster is recommended for porch ceilings, then no buckling can occur as happened in this case where other construction was used.

Package Receivers—A receptacle opening from both the outside and inside in which milk or groceries may be deposited is a novel built-in convenience of real merit. The self-locking outer door assures the safety of content until removed by the servant or mistress.

Gas Meters Read from the Outside—A happy thought resulting in a great convenience for the home owner and also for the meter man. Not only a convenience but a safeguard against pseudo meter men.

How to Make the Home Rat Proof "I Hate Rats"—

A very simple matter. Ask your builder to construct a metal lath rat stop—or "basket" made from *Kno-Burn* Metal Lath and filled with waste mortar, broken bricks or any waste, incombustible material.



"Baskets" of metal lath for fireproofing and rat proofing.

Rats travel in the spans between the wood joists and between studs—the points where joists are joined to studs act virtually as cross roads by means of which the rats can circulate freely from story to story and room to room.

Metal Lath used as a base for the exterior stucco or interior plastering combined with these "baskets" effectually blocks the way—the steel strands of the Metal Lath resist the teeth of even the strongest and oldest rats, while the diamond meshes are too small to allow the passage of the young rodents.



These "baskets" of *Kno-Burn* Metal Lath are

Also a Fire Stop

which effectively prevents the spread of fire through the passages which exist in average built houses under the floors and between the walls. These passages in case of fire act as flues for the passage of flame and hot gas.

The Fire Underwriters recommend for this purpose a fire stop such as the Metal Lath Basket just described. Use Metal Lath also as a base for the plaster. A fire, for example, which starts in the cellar can then be confined for some time from spreading upward if the ceiling is covered with Metal Lath and plaster and all the possible vertical openings in the walls are blocked with the *Kno-Burn* Metal Lath fire stop.

Your Plaster Will Never Crack or Streak

Here is another reason why *Kno-Burn* Metal Lath is specified in so many residences.

It makes them fire-resisting and it prevents stucco and interior plastering from cracking or streaking. Almost all architects know this and this is why *Kno-Burn* Expanded Metal Lath is specified whenever the walls or ceilings are to be finely decorated.

Its use is even more necessary when cost is an item, as it prevents repair bills. Your ceilings will never crack or fall when they are plastered over *Kno-Burn* Metal Lath.

Kno-Burn is a base or support for plaster and is formed from sheets of steel cut, then expanded to form a network of diamond-shaped meshes.

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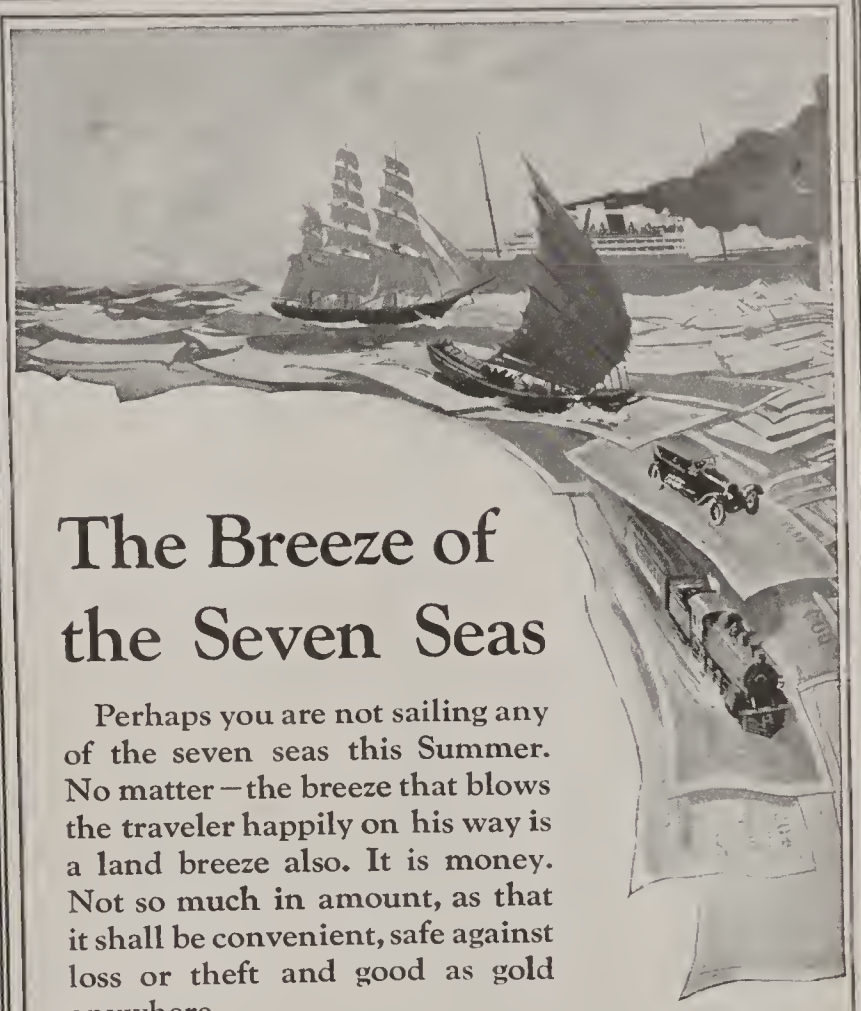
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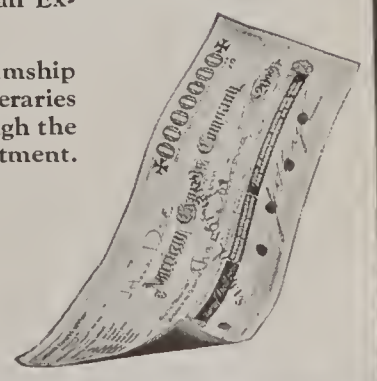
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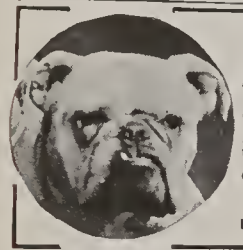
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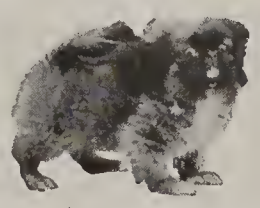
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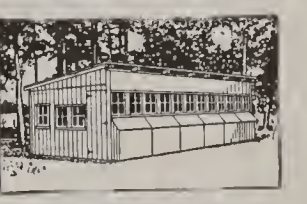


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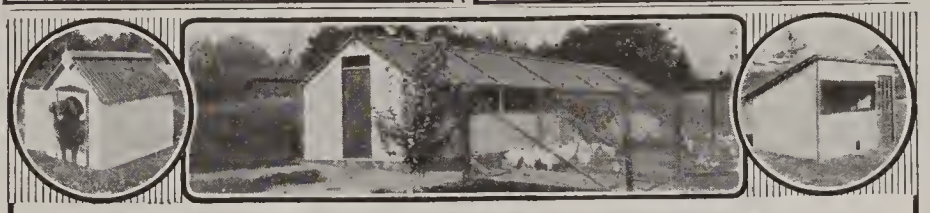
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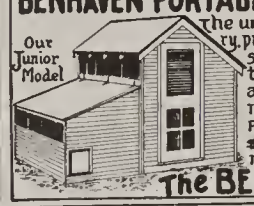
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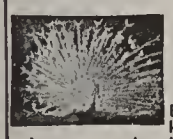


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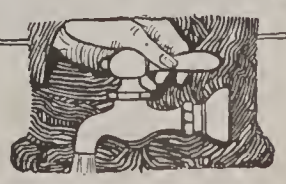
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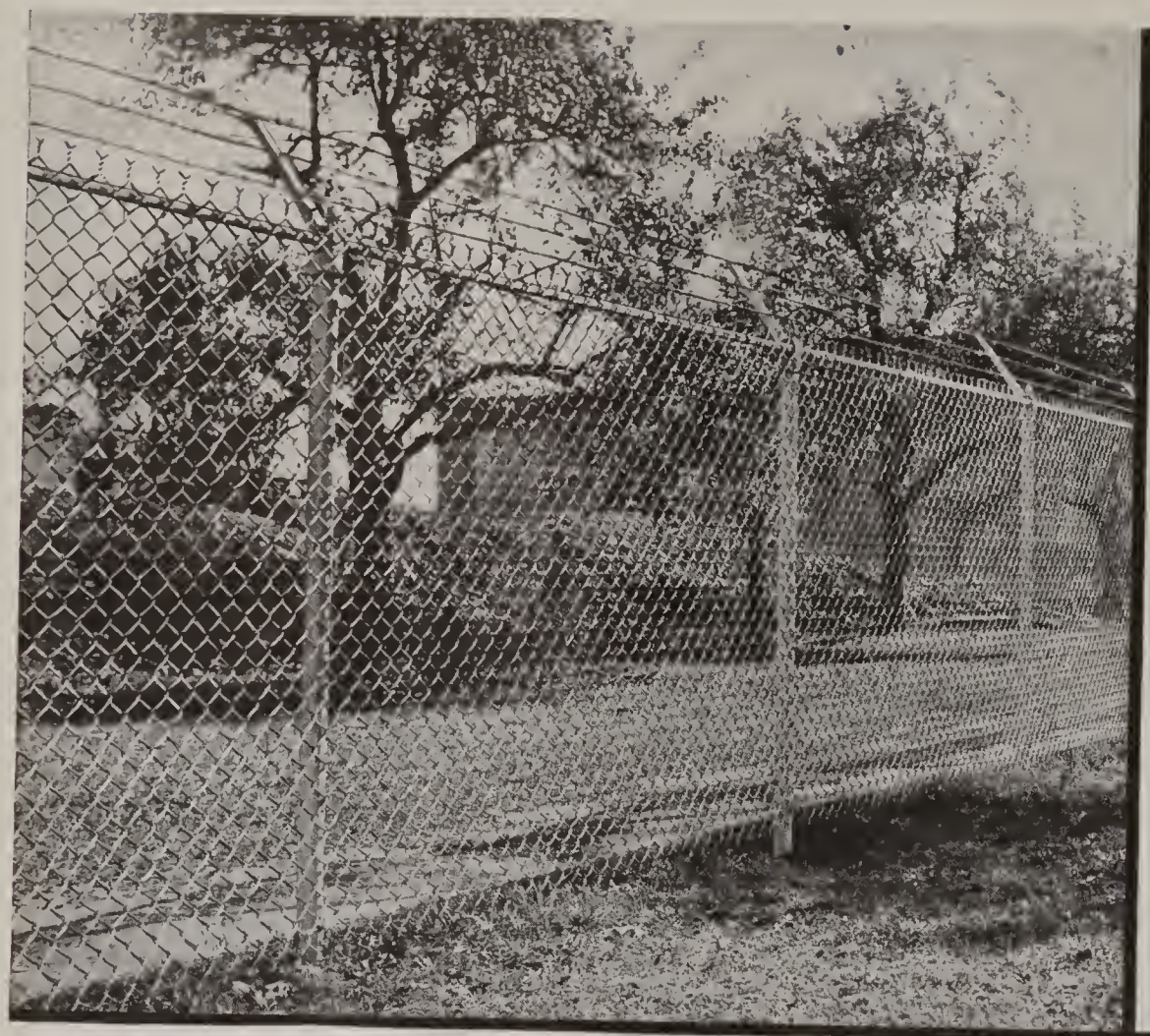
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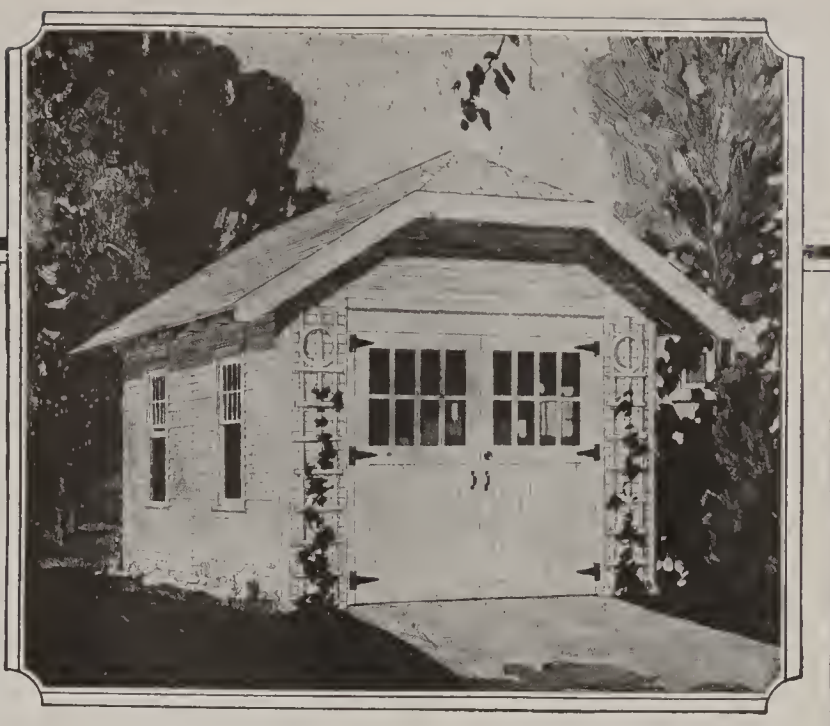
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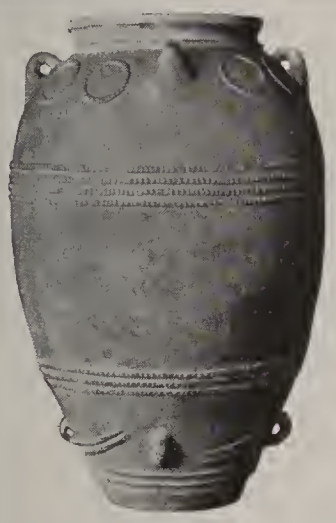
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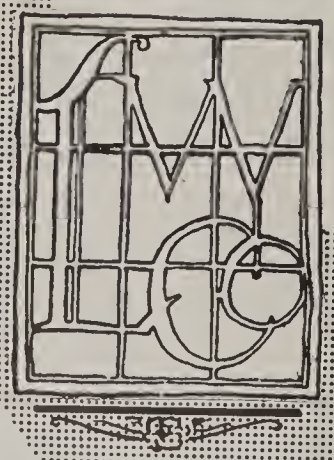
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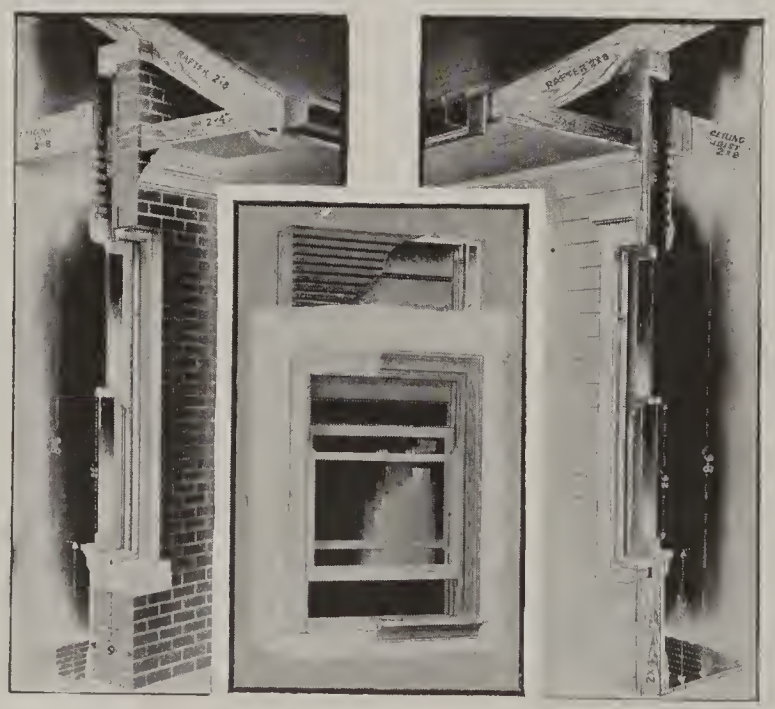
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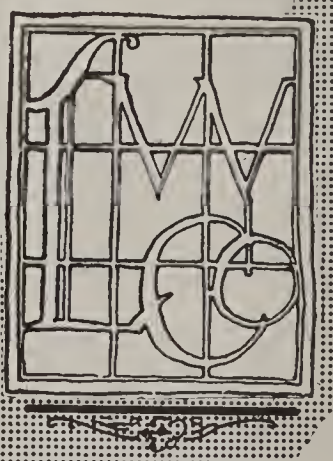
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House & Garden

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A FOREWORD ON AUGUST

IT doesn't seem fair to write these forewords for future issues; it is too much like peeking at your presents before Christmas morning. Besides, the articles that may be glowingly described in these chill and rainy days of May may not be so interesting after all in the hot and sleeping afternoons of August. We can't help enthusing about this August number, however, because it is so full of editorial high spots.

One of the presents HOUSE & GARDEN received for becoming twenty-one in July was an extension of its editorial pages. Forty-four now, as against forty in January. That means a greater opportunity to show more interesting and helpful material. August takes advantage of this and it promises to be a really exceptional issue.

"Household Equipment" is a rather elastic phrase because it will include furniture in addition to the machinery for making the house more efficient. It will touch on varnish as well as smokeless fireplaces, discuss a bride's kitchen, show new designs for kitchen store rooms and exhibit a selection of unusual lighting fixtures. If one has an appetite for gardening, it will be tickled by the article on raising superb pansies, on the derivation of garden flowers and on the rôle played by games in landscaping—how to make a tennis court and a bowling green and a croquet green and such. For the amateur decorator there are pages of color schemes for dining rooms, an article on the use of color in decoration, the Little Portfolio of Good Interiors and the contribution on Colonial furniture. The pages of articles selected from shops will cover such varied fields as occasional chairs and bathroom accessories, in addition to the lighting fixtures. A variety of houses is shown in this number—two houses by Aymar Embury, II, in his most characteristic style. In all there will be nine houses shown in August. The ninth is a suggestion for a house to be built by degrees.



Among the subjects considered in the August number is the furniture of our Colonial forefathers

These are a few of the editorial facts of August. Combined, they make a pleasant, suggestive and practical issue that can be studied to advantage. That is the aim of every number of the magazine —to present the greatest possible aggregation of inspiring and applicable suggestions. August will keep up the high standard of illustrations and range of house and garden subjects that previous issues have set.

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Subscribers are notified that no change of address can be effected in less than one month.

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Clark

THE FIREPLACE SETS THE STANDARD

When you analyze why one room is more pleasing than another you find that very much depends upon its details. This is especially true of the fireplace, which is usually the focal point of the room. It sets the standard for the other details. Simple lines, delicate enrichment of mantel and hearth, a restful balance of white paneled walls—these details give this fireplace its charm, and the room its meritorious character. It is in the residence of Miss Helen I. Driggs, Waterbury, Conn. Murphy & Dana, architects

169311

SMALL HOUSE OPPORTUNITIES

Some Plain Facts on the Planning and Building of Moderate Size Homes of Which the Owners Can Be Justly Proud

HENRY C. TAYLOR

THE small house is the logical solution for the average man with the normal family and moderate income because it is the best sort of financial investment he can make. And since building is a dollar-and-cents problem that is the way he must finally look at it. The desire to have a home of his own, the desire for freedom from landlord and agent, the dream to build a place for himself and his family of which he can be proud—all of these ideals, beautiful and necessary in themselves, must eventually be crystallized in the mundane questions of "What kind of a house shall it be?" and "How much will it cost?" In the majority of instances these two will simmer down to one—"How much of a house can I get for my money?"

There was a time when the answer to this question meant poor plans and shoddy work. Today there is no excuse for either. Architects of standing have set themselves to solving the problem of the small house. Quantity production of good materials, standardized to facilitate erection, brings down the construction cost. When a man today asks "How much of a house can I get for my money?" he can rest assured that it can, if he takes the trouble to study his problem, be both a good house architecturally and a house convenient and pleasant to live in, with a certainty of its standing for many years under reasonable use. He will also find that it pays him to build because, in the end, it is cheaper to build than to pay rent, even counting the necessary charges against the house for interest on loan, interest on his equity, insurance, taxes and cost of upkeep.



Coutant

The Georgian type of house presents many opportunities for small designs in that it is simple and dignified, its details are pure and can be given proper value. The entrance to the residence of Edward P. Fischer at Englewood, N. J., is an example of Georgian simplicity applied to a small house. The rectangular lines of the door are relieved by the circular brick platform. Balance is obtained by the windows above it and the two on either side. Simple lattice and a string course marked in the brick façade complete the surrounding elements. Aymar Embury II was the architect

Before he visualizes that house architecturally, he should understand this fact—that the architecture of a small house is a distinct and individual problem. The good small house is not merely the reproduction on a small scale of a good large house. The question of what sort of style it will be can very easily be settled by conferring with the architect. The layout of the rooms should be settled first. As one recent publication on the small house puts it, "Don't make the mistake of choosing your plan from the 'outside in'. Reverse the procedure. Select your plan from the 'inside out'. Study the room arrangements, their sizes, location of stairs, windows, step and labor-saving devices. See that the plan is basically right to serve your needs. . . .

"Don't be influenced too much by style. Good proportions and beauty in the placing of the structural features — the roof, chimney, doors, windows, porches, etc., will determine the style. . . . Because a house may look well from the outside is no indication



Gillies

The Italian style can be applied to the small house if the owner accepts simple plaster surfaces and a design unencumbered with attempts at elaborate decoration. The home of John Charles Thomas, Great Neck, L. I.

that it is the type of home that will provide you with satisfaction."

The prospective home builder can choose between two methods—accepting a commonplace plan which offers nothing to individualize his home; or well-designed, professionally prepared plans that produce a house of architectural merit which will prove a constant asset and afford continued satisfaction. Free plans, plans thrown in by the carpenter or contractor, are always a bad investment. If the house is worth building at all, it justifies an initial investment for good plans.

Upon these plans will very much depend the ultimate cost of the house. The majority of waste is not found in the construction of essentials, but in the cheap frills and unnecessary architectural details. Of course, personal taste will govern expenditures, but it is better to start with a simple small house as a foundation, use standardized materials and follow the adopted plans through without expensive changes, which always cost extra. Whether a contractor is given the job or day labor is employed, the labor should be figured to cost 50% the sum total of the house. In most cases it is best to let a single contract covering all details and phases of the construction. This is likely to speed up the building and relieve you of worry over details.



Gillies

The austerity of this entrance to the small Italian house of Gene Buck, at Great Neck, has been relieved by the plaster frieze over the door, the brick platform and the two cedars. Chester Patterson, architect



Gillies

An entrance with an arbored portico can be a delightful feature of a small house where such a portico suits the type of house. But it should not be used promiscuously

Having visualized the sort of house you desire inside, the adaptation of the type of architecture follows in logical course. This, too, has many determining factors —the climate, exposure, sectional location of your property and the features of its site and the styles of houses in its immediate proximity. The notion that the bungalow solves all small house problems is a false one. The bungalow belongs naturally to warm and mild climates and to build it on an exposed New England hillside—except when it is to serve as a summer camp—is inadvisable. Equally popular are the Dutch Colonial, Italian, Southern Colonial, Georgian, Spanish and English cottage types of houses, but each likewise was originally the architectural product of a certain type of climate and, generally, one can only adapt the general feeling and traditions of the style rather than the complete style in all its details. Each of these styles can be fitted, to a greater or less degree, to one-story and the story-and-a-half plans.

Moreover, the bungalow or one-story



The bungalow and the story-and-a-half house both present reasonable opportunities for designs of moderate size. The bungalow, however, cannot be used on every type of site. In this instance a story-and-a-half bungalow is placed on a flat site at Southern Pines, N. C. It is the residence of John E. Pushee. Aymar Embury II, architect

house is not always the least expensive to build; they require extensive foundations, an expanse of roof and are often expensive to heat. The story-and-a-half house, as represented by some Dutch Colonial and English cottage designs, will give the same number of rooms as the bungalow, require less foundation and roof, and afford a greater opportunity to build a house of individuality. Large dormers and an increasing pitch to the roof in a story-and-a-half house create adequate sleeping quarters upstairs.

The man who builds a small house must be willing to sacrifice some of the features he would naturally have in a house of extensive size. An ample bathroom, a suitable kitchen and generous closets are essential, but where the family makes no pretensions at formal living—and who of us does nowadays?—it is often possible to eliminate the dining-room entirely. In its stead one can have a large living room and use one end for dining purposes, or else put in a "Pullman seat". Certainly a "Pullman seat" dining alcove is not out of harmony in a small house where every inch of space must be made to count. It can serve for all three meals; in summer the family may eat out of doors in the garden or on the porch.

Thrift, in building the small house—or any house—means wise spending for essentials. In addition to using standardized stock materials, good plumbing, good fixtures, one should not put adequate heating plant and labor-saving devices in the luxury class, but consider them as the essential of essentials. Do not hesitate to spend money for them. If the house is of timber and paint is required, insist that the best possible paint is used. It will add to the life of the wood and give the house a desirable appearance of being constantly kept in condition.

The furnishing of the small house and the planting of its garden, both essential to its satisfactory completion, are problems that require more space than the limits of these notes permit. Build a good house first—a house good architecturally and good to live in. If you are capable of doing that you are also capable of furnishing the rooms in good taste and planting the grounds effectively.

Each of us has in his mind's eye the kind of small house we will eventually build. The more we think of it, the more the dream changes. There comes a time when the house assumes the appalling proportions of a nightmare. In order to crystallize our ideas into something tangible we require suggestions. To give these suggestions is the purpose of such magazines as House & Garden and such books as *House & Garden's Book of Houses.*

This magazine has always advised prospective builders to turn their prob-



Coutant

A complete view of the Fischer house, of which the entrance is found on page 19, *shows how the balance of the Georgian style lends dignity to a small house. Brick is the best material to use for this style*



Gillies

By building the garage under the house, yard space and the erection of a separate structure are saved, as in the home of Henry G. Morse, architect, at Elizabeth, N. J.



The studio, being over the garage, has a raised floor level to provide space for the car beneath, thus also affording an interesting break from the hall



The large living room of the Dithridge house has brownish gray rough plaster walls with which the dark oak woodwork accords perfectly. An air of spaciousness is given by carrying the ceiling up into the peak. C. M. Hart, architect

lems over to a reputable architect, and it still does. Perhaps some readers have not found this such a simple matter as it looked. Architects apparently made no money from designing small houses. They were willing to criticize the jerry-built, jig-saw monstrosities that contractors and builders foisted upon the unsuspecting public, but they did very little to stop it because the methods of stopping it required an unproductive means of making a livelihood. That this condition has been recently remedied is a source of congratulation to both the architectural profession and to the vast body of men and women in this country who plan to build.

The last convention of the American Institute of Architects endorsed the Architects' Small House Service Bureau. A group of practicing architects in Minneapolis were stirred by the ideal of giving the American public plans, specifications and elevations of good small houses at reasonable cost. Hitherto the practice of



Gillies

Gray stone and rough finished stucco give to the house of J. D. Dithridge, at Great Neck, L. I., an interesting mass and detail combined with dignified simplicity



The door is of heavy paneled oak simply set in its frame, as befits the informal, rugged character of the entrance approach with its evergreens and rock plants

selling plans was not considered altogether ethical; with this recent sanction the work of the Architects' Small House Service Bureau becomes an authorized activity. Their designs, now available, constitute a great step forward in improving the architecture of the American small house.

Never before have there been so many opportunities for small and moderate priced houses of distinctive merit. With good plans and specifications now available the owner has merely to set the date for building. Here again he must consult his purse and watch the trend of prices. Many people are delaying the construction of their homes because they hope for falling prices in materials and labor. This caution is commendable; only don't delay too long. He who hesitates is lost. The old proverb is as applicable to building a home as it is to any serious step forward. The time to build is now. There is no surety of what reductions the future may or may not bring.



Gables are effective in giving an impression of height. Although this is but a one-story house, the manner in which the path and evergreen planting lead up into the main gable makes it seem larger as one approaches it



WE BUY OURSELVES A BIRTHDAY CAKE

WITH this issue House & Garden attains the interesting age of twenty-one. It acquires a franchise, and can now vote against Prohibition, onyx lampstands and other forms of bad taste. It henceforth is responsible for its debts, excesses and mistakes. It can, without asking parental consent, marry. In fact, the number of things this lusty youth can do is only limited by its capacity for doing them. On such occasions one is tempted to speak glowingly on the available future. We would rather not. We are too busy laying plans for the development of the magazine in 1922 to talk about it. So, then, the irreparable past.

House & Garden was started by a group of Philadelphia architects who felt the need for showing to the public, in an attractive fashion, the best work in native and foreign domestic architecture and landscaping.

In those days, you will remember, this nation was beginning to lengthen her cords. The Spanish War was three years past and we had acquired overseas possessions that tore us away from the splendid isolation of previous years. Becoming a world power necessitated our taking interest in the rest of the world. One small but important phase of this foreign interest was the manner in which other peoples built and furnished their homes and made their gardens, and the way in which those styles could be adapted to this country. In some circles this interest had been long established; it required an organ of publicity to spread the ideas.

Beginning thus as a magazine of architectural interest mainly, House & Garden found a ready market among general readers and consequently took on more practical aspects. Subscribers seeing the beautiful houses and gardens shown on its pages naturally wanted to know how such houses could be built and such gardens made. Under a new management House & Garden developed from a magazine of strictly architectural appeal to a medium of more general interest in this field. And thus it grew and was evolved through fourteen years.

IN 1915 the magazine passed under the control of Mr. Condé Nast, who had already developed *Vogue* and created *Vanity Fair*. *Vogue* appealed to the desire of women to be dressed in good taste. *Vanity Fair* satisfied the desire of cultured people to keep in touch with the latest expressions of the arts. House & Garden was built to appeal to those who desired a home in the best taste. Certainly the desire for a good home is as fundamental as the desire for food. These facts had been long accepted by publishers but none had devised a new way of presenting them. It was this new way that brought success to House & Garden.

There was an old game we played as children called "Follow the Leader." The principle of this game, which is a principle of life itself, was applied to the magazine. House & Garden showed what the leaders were doing, created interest among these leaders and built up its circulation around them. Success came in logical order. The magazine was not edited down to a vast and assorted body of readers, but edited up to the intelligence of the most appreciative minds on these subjects. By practical and beautifully presented pages House & Garden showed how this best work, chosen by minds most keenly appreciative of it, could be adapted and applied to many types of homes. Under this regime House & Garden not alone exhibited the best taste in architecture, decorating and gardening but became a powerful factor in making interest in good taste widespread. The magazine attained a merited prestige. By showing authoritative work for many years it has today become the authority on such topics in America.

It is one thing to show a beautiful home and quite another to tell how that home can be created. It is easy to rhapsodize over a garden but not so easy to say precisely how that garden can be made. Without lowering its standard House & Garden has been able to present these practical aspects. Before we show a house, an interior, a garden or an accessory we find where one can buy it, or how it can be made or how much it costs. Thus the Information and Shopping Services of the magazine carry into detailed completion the work begun on the printed page.

There have been readers who complained that the houses and gardens shown in the magazine were miles above their purses. The accusation may be true, but the answer to it is also the secret of the magazine's success. The best work is usually the most expensive, and it is best and most expensive because it has drawn on the best thought, ingenuity and time of its creators. Consequently it contains the greatest possible number of suggestions for one who wishes to adapt the general scheme to her own problem. Shoddy work, cheap work, work of poor conception has the minimum of help to offer the reader. The best work is always the most practical.

THE World War and its consequences have produced a peculiar effect on Americans. Without losing one iota of our cosmopolitan spirit we are beginning to appreciate anew our own country, its institutions and resources. This finds expression even in such matters as furnishing the home and making the garden. Today there is a marked return to native American forms of architecture and decoration and to a wider appreciation of our native plants and shrubs. Other countries appreciate them; now we, too, must appreciate them. From the styles abroad and at home we must evolve an individuality as distinct and complete as any of the styles on the Continent. We have passed the time when we can blame our gauche taste on mere youth. The country, as with House & Garden, has become twenty-one!

Along these lines lies the available future of this magazine. Some time ago an English publisher protested against House & Garden. "But it is too American." "Sir," we answered, "you could not more graciously compliment us." However much material it may draw occasionally from other lands, House & Garden is always and will always be a magazine devoted to the enrichment of the American home, and through the American home the American nation. The strength of this country lies in the strength of its individual homes. Its standards can never be higher than the standards of its homes, or its sense of beauty, or its appreciation of the things that go to make a fuller life.

APPRECIATING this responsibility that the magazine has laid upon itself makes one feel rather solemn on this twenty-first birthday. The cake that we would buy must be very large. There are many to enjoy it. Ten times more readers see the pages of the magazine today than saw it seven years ago; its circulation is more than the total circulations of all the other magazines devoted to these same interests. And yet, if it weren't for these loyal readers we could not aspire to so Gargantuan a cake. Perhaps we would have no cake at all!

The one thing that bothers us at this moment is the icing. Shall we choose blonde or brunette, chocolate or vanilla? Personally, being a man, we prefer chocolate.



A GEORGIAN HOUSE OF A HUNDRED YEARS AGO

Throughout the South one finds innumerable stately residences that, for all the mutations of time and wars, still keep their ancient dignity and simple charm. The McCormick Neal house at Covington, Georgia, is such a place. Century-old trees surround it. Its paths are edged with box. The formality of its setting is akin to the classical architecture of the house itself. Instinctively you know that the rooms have fine paneling and delicately carved mantels, and satinwood cabinets and fascinating landscape painted window shades

COLLECTING EARLY AMERICAN CLOCKS

A Fascinating Hobby That Will Also Help Furnish the House

GARDNER TEALL



A favorite design was the lyre. This example was made by Saurin & Dyer of Boston, about 1815



A shelf clock of mahogany on pine made by David Wood of Newburyport, 1800-1825



The banjo was a favorite early design. This one is in the New York Historical Society rooms

IT was inevitable that the American colonists should bring over to this country not only clocks of English make, but Dutch, French and German clocks as well.

Clocks were mentioned in the Massachusetts Bay Colony as early as 1628, and again in 1638. Henry Parks of Hartford lists a clock in his will of 1640, and John Davenport of New Haven is known to have had a clock in his possession at the time of his death, 1670, and we are told that at the death of Mistress E. Needham of Lynn, Massachusetts, in the year 1677, it was found that she had made mention in her will of a striking-clock, a watch and a "larum that does not strike". It is probable these various clocks were table or shelf clocks.

The oldest clock in America is said to be one which originally belonged to Oliver Cromwell and which is now in the Philadelphia Public Library.

The austerity of the northern colonists probably encouraged only the simpler cased and dialed clocks and eschewed anything even so frivolous as the "pretty and solemn" piece of "clocke-worke" mentioned by Pepys. Certainly it would have frowned upon Queen Elizabeth's clock which was in the form of "an Ethiop riding upon a rhinoceros, with four attendants, who all make their obeisance when it strikes the hour".

With the growth of the colonies skilled artisans found encouragement to ply their trades in the new world and hither came clockmakers among others, placing early American clockmaking nearly if not quite on the level with its contemporary European competitors. These old clocks from their hands seem to have disappeared and even the names of the early clockmakers in America must be searched for in old town records and the like. Some of the pioneers of clockmaking in America whose names have come down to us were William Davis (1783), Everardus Bogardus (1698), James Batterson (1707), Benjamin Bagnall (1712), John Bell (1734), Augustine Neiser (1739), Odran Dupuy (1735), Ebenezer Parmilee (1740), Gawen Brown (1750), John Ent (1758), Basil Francis (1766). These men and their fellow clockmakers were to initiate the industry which was, eventually, to drive from the market the hour-glasses such as we find advertised in the *Boston Gazette* of 1762.

The New England colonies were the most prolific in clock production, and after the War of Independence the State of Connecticut led all other States in the Union in the manufacture of timepieces.

Daniel Burnap (1780-1800), Eli Terry (1793-1813), Eli Terry, Jr., and other members of the Terry family, Silas Hoadley (1808), Seth Thomas (1809-1850) and Chauncey Jerome (1816-1860) stand forth as the most prominent of the early Connecticut clockmakers.

In Massachusetts the Willards — Benjamin (1716-1803), Simon (1753-1848), Aaron (1757-1844) and others of this famous family; the Mullikens—Samuel Mulliken (1720-1756) and others of the family; Daniel Balch (1734-1790), and his sons Daniel (1782-1818) and Thomas H. (1790-1818); the Bagnalls — Benjamin (1712-1740), and his son Samuel



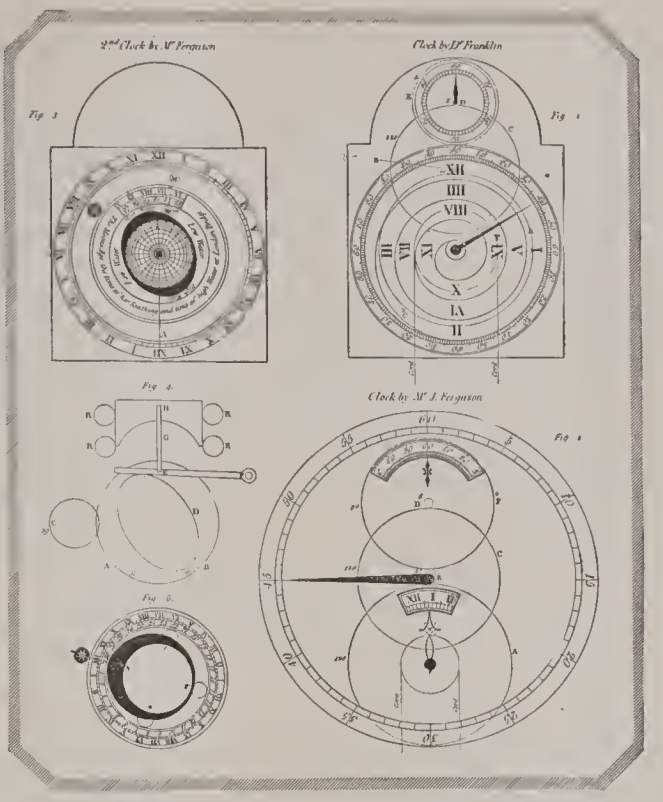
A tall clock of mahogany made by Thomas Harland of Norwich about 1800

Samuel Bagnall of Boston (1740-1807) *was the maker of this tall mahogany clock*

Benjamin Bagnall, also of Boston, produced this example in black walnut on pine



Connecticut became a clock center early in its history. This example from that State is dated 1806



This page from an early American Cyclopædia illustrates the old-time theories of horology upon which the early clockmakers built their works

(1740-1760); the Popes—Robert (1786) and Joseph (1788); Nathaniel Munroe (1777-1816) and David Munroe (1808) and Samuel Whiting (1808-1817) are the particular shining lights in early clockmaking in Massachusetts.

Of the Rhode Island clockmakers the most prominent were Seril Dodge (1788), Nehemiah Dodge (1794-1824); John Cairns (1784); Caleb Wheaton (1784-1827) and Calvin Wheaton (1791).

(*Continued on page* 72)



Thomas Claggett of Newport, R. I., among the early American clockmakers, created this example



An unusual assembly of clocks is the Peterson Collection at Eau Claire, Wisconsin. It includes a great number of bracket and open-work examples, together with some tall case or "grandfather" clocks. The painted door panels and highly decorative faces noticeable on some of the items are characteristic of various phases and styles to be found in examples of American clockmaking

THE GARDENS OF THE JUNGLE

A Whole Gamut of Gardens Is Found in the Tropics, and from Them We Draw Some of Our Loveliest Plants

WILLIAM BEEBE

ALMOST admirable servant of mine once risked his life to reach a magnificent Bornean orchid, and tried to poison me an hour later when he thought I was going to take the plant away from him. This does not mean necessarily that we should look with suspicion upon all gardeners and lovers of flowers. It emphasizes, rather, the fact of the universal and deep-rooted appreciation of the glories of the vegetable kingdom. Long before the fatal harvest time, I am certain that Eve must have plucked a spray of apple blossoms with perfect impunity.

A vast amount of bad poetry and a much less quantity of excellent verse has been written about flowers, much of which follows to the letter Mark Twain's injunction about Truth. It must be admitted that the relations existing between the honeysuckle and the bee are basely practical and wholly selfish. A butterfly's admiration of a flower is no whit less than the blossom's conscious appreciation of its own beauties. There are ants which spend most of their life making gardens, knowing the uses of fertilizers, mulching, planting seeds, exercising patience, recognizing the time of ripeness, and gathering the edible fruit. But this is underground, and the ants are blind.

There is a bird, however—the Bower Bird of Australia—which appears to take real delight in bright things, especially pebbles and flowers for their own sake. Its little lean-to, or bower of sticks, which has been built in our own Zoological Park in New York City, is fronted by a cleared space, which is usually mossy. To this it brings its colorful treasures, sometimes a score of bright star blossoms, which are renewed when faded and replaced by others. All this has, probably, something to do with courtship, which should inspire a sonnet.

FROM the first pre-Egyptian who crudely scratched a lotus on his dish of clay, down to the jolly Feckenham men, the human race has given to flowers something more than idle curiosity, something less than mere earnest of fruit or berry.

At twelve thousand feet I have seen one of my Tibetans with nothing but a few shreds of straw between his bare feet and the snow, probe around the south edge of melting drifts until he found brilliant little primroses to stick behind his ears. I have been ushered into the little-used, musty best-parlor of a New England farmhouse, and seen fresh vases of homely, old-fashioned flowers—so recently placed for my edification, that drops of water still glistened like dewdrops on the dusty plush mat beneath. I have sat in the seat of honor of a Dyak communal house, looked up at the circle of all too recent heads, and seen a gay flower in each hollow eye socket, placed there for my approval. With a cluster of colored petals swaying in the breeze, one may at times bridge centuries or span the earth.

And now as I sit writing these words in my jungle laboratory, a small dusky hand steals around an aquarium and deposits a beautiful spray of orchids on my table. The little face appears, and I can distinguish the high cheek bones of Indian blood, the flattened nose and slight kink of negro, and the faint trace of white—probably of some long forgotten Dutch sailor, who came and went to Guiana, while New York City was still a browsing ground for moose.

So neither race nor age nor mélange of blood can eradicate the love of flowers. It would be a wonderful thing to know about the first garden that ever was, and I wish that "best beloved" had demanded this. I am sure it was long before the day of dog, or cow, or horse, or even she who walked alone. The only way we can imagine it, is to go to some wild part of the earth, where are fortunate people who have never heard of seed catalogs or lawn mowers.

HERE in British Guiana I can run the whole gamut of gardens, within a few miles of where I am writing. A mile above my laboratory up-river, is the thatched *benab* of an Akawai Indian—whose house is a roof, whose rooms are hammocks, whose estate is the jungle. Degas can speak English, and knows the use of my 28-gauge double barrel well enough to bring us a constant supply of delicious bushmeat — peccary, deer, monkey, bush turkeys and agoutis. But Grandmother has no language but her native Akawai. She is a good friend of mine, and we hold long conversations, neither of us bothering with the letter, but only the spirit of communication. She is a tiny person, bowed and wrinkled as only an old Indian squaw can be, always jolly and chuckling to herself, although Degas tells me that the world is gradually darkening for her. And she vainly begs me to clear the film which is slowly closing over her eyes. She labors in a true landscape garden—the small circle wrested with cutlass and fire from the great jungle, and kept free only by constant cutting of the vines and lianas which creep out almost in a night, like sinister octopus tentacles, to strangle the strange upstarts and rejungle the bit of sunlit glade.

Although to the eye a mass of tangled vegetation, an Indian's garden may be resolved into several phases—all utterly practical, with color and flowers as mere by-products. First come the provisions, for if Degas were not hunting for me, and eating my rations, he would be out with bow and blowpipe, or fish-hooks, while the women worked all day in the cassava field. It is his part to clear and burn the forest, it is hers to grub up the rich mold, to plant and to weed. Plots and beds are unknown, for in every direction are fallen trees, too large to burn or be chopped up, and great sprawling roots. Between these, sprouts of cassava and banana are stuck, and the yams and melons which form the food of these primitive people. Cassava is as vital to these Indians as the air they breathe. It is their wheat and corn and rice, their soup and salad and dessert, their ice and their wine, for besides being their staple food, it provides *casereep* which preserves their meat, and *piwarie* which brightens life for them occasionally, or dims it if over-indulged in—which is equally true of food, or companionship, or the oxygen in the air we breathe.

BESIDES this cultivation, Grandmother has a small group of plants which are only indirectly concerned with food. One is *kunami,* whose leaves are pounded into pulp, and used for poisoning the water of jungle streams, with the surprising result that the fish all leap out on the bank and can be gathered as one picks up nuts. When I first visited Grandmother's garden, she had a few pitiful little cotton plants from whose stunted bolls she extracted every fibre and made a most excellent thread. In fact, when she made some bead aprons for me, she rejected my spool of cotton and chose her own, twisted between thumb and finger. I sent for seed of the big Sea Island cotton, and her face almost unwrinkled with delight when she saw the packets with seed larger than she had ever known.

Far off in one corner I make certain I have found beauty for beauty's sake, a group of exquisite caladiums and amaryllis, beautiful flowers and rich green leaves with spots and slashes of white and crimson. But this is the hunter's garden, and Grandmother has no part in it, perhaps is not even allowed to approach it. It is the *beena* garden—the charms for good luck in hunting. The similarity of the leaves to the head or other parts of deer or peccary or red-gilled fish, decide the most favorable choice, and the acrid, smarting juice of the tuber rubbed into the skin, or the hooks and arrows anointed, is considered sufficient to produce the desired result. Long ago I discovered that this demand for immediate physical sensation was a necessary corollary of doctoring, so I always give two medicines—one for its curative properties, and the other, bitter, sour, acid or anything disagreeable, for arousing and sustaining faith in my ability.

The Indian's medicine plants, like his true name, he keeps to himself, and although I feel certain that Grandmother had somewhere a toothache bush, or pain leaves—yarbs and simples for various miseries—I could never discover them. Half a dozen tall tobacco plants brought from the far interior, eked out

(*Continued on page* 64)





Harting

"The Age of Innocence," by Henry Caro-Delvaille, is a colorful canvas for an overmantel. It is placed above an Italian marble fireplace and surrounded by old miniatures and flower bouquets under glass. Fender and candelabra by Hunt Diederich

(Left) From various sources the Art Guild is assembling work which is grouped in its natural positions in the house. Here the delicate Louis XV mantel is in striking contrast with the more barbaric Russian panel by Nicolas Roerich



ABOVE THE MANTEL

Suggestions for Fireplace Decoration Shown at the Art Guild Galleries

Above a mantel of the Directoire period and surrounded by furniture of the same era, this overmantel decoration by Paul Thevenaz finds a sympathetic position. It is painted to represent a mirror and is especially suitable for a small room

HOW SMALL MAY A GARDEN BE?

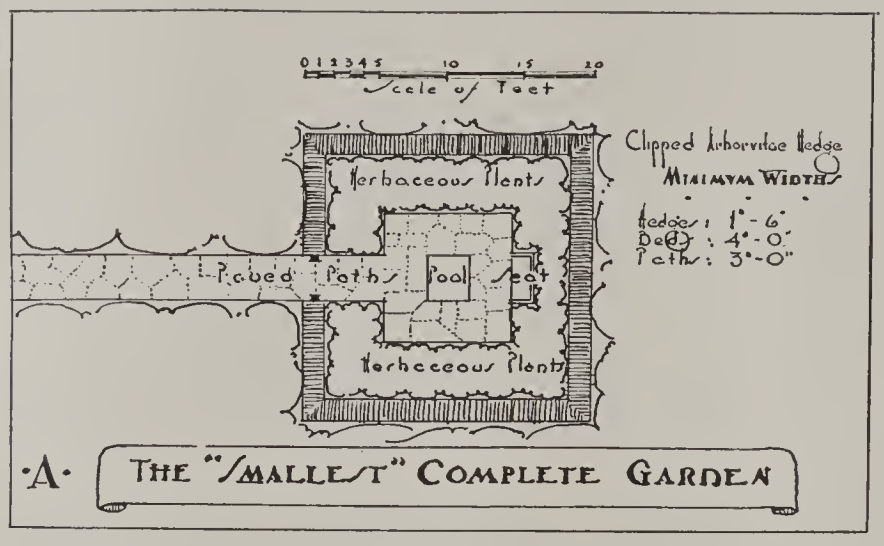
Some Suggestions for Small Plots and Slender Purses Which Will Help Them Achieve Real Garden Charm

RICHARD H. PRATT, 2nd

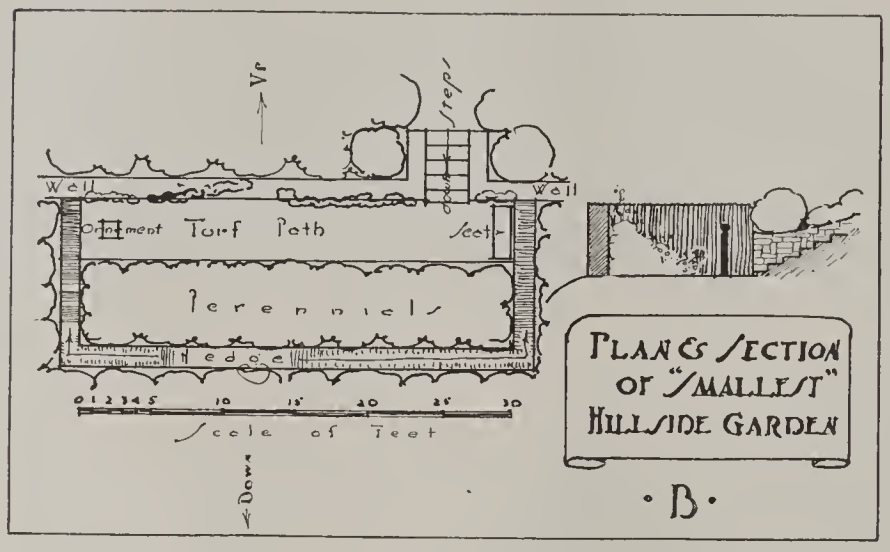
IT is becoming more and more a matter of concern, this necessity for fitting the garden within constantly contracting limits of both space and expense. On the one hand it is the outcome of a considerable growth of the garden urge among those of us whose not unslender means prohibit any sort of extensive development, and on the other hand it is the result of the ever diminishing size of building plots among the newer suburban communities. For one reason or the other a garden seems often a dubious possibility. At least it is often wondered just how small a garden may be and still be a garden. It is, then, to arrive at some solution for such a situation and, perhaps, to reassure and encourage those who find themselves in a similar quandary that these few principles of small garden planning are set forth and these various abstract examples of diminutive gardens are shown.

The Detached Garden

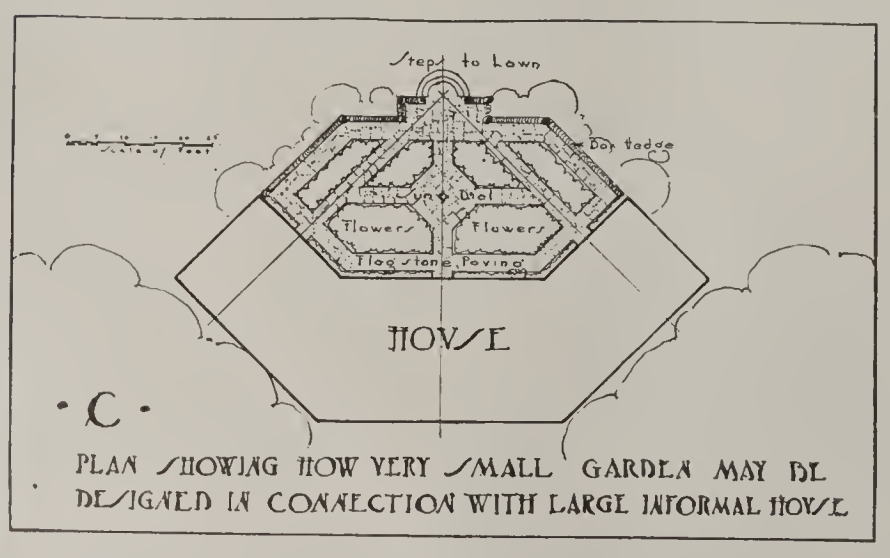
Let us consider first a garden that is altogether independent of the house. Here it will not be necessary to look to comparative sizes of house and garden in order to ward off incongruities of scale and we can reduce the dimensions to extremes of smallness. Diagram A shows a perfectly square garden simply designed. A foot and a half has been allowed for an enclosure which is no more than enough if it is to be a hedge. The beds have been given a width of four feet so that plant groupings may still be arranged effectively. To reduce this dimension would be to make any perennial planting thin and wholly unsubstantial. The width of the paved path is three feet and on it two persons may walk together or pass. If it were smaller it would not only be uncomfortable but it would become out of scale with the rest of the garden. A pool may seem a tremendous waste of space in such a tiny garden, but the mere fact that it is an unusually small garden makes it all the more necessary that as much interest as possible be provided. The central space of the garden is large enough to give a decent perspective of the whole garden from the seat opposite the entrance path. Thus we have a garden measuring twenty feet in each direction that is complete in itself, and full of decorative possibilities with the planting, the paving and the water.



All the elements of a real garden are included in this little plan which is but 20′ square. Even the sense of seclusion is created by the surrounding hedge of clipped arborvitae



An effective garden on a hillside may be created in small space if a path is laid between a planted retaining wall on one side and a perennial border on the other



Here is a garden planned to be in very close contact with a large house and yet remain small itself. The paths are the width of the door openings of the house, and the axes converge

There are situations detached from the influence of the house that will require different treatment, a different shape and different materials according to the nature of the site; but all alike they will require the quality that will claim and hold the interest. This quality will be lost if, in trying to cut down the size to a minimum, valuable features are eliminated and beds and paths are reduced to insignificant proportions. A garden on a hillside may occupy very little space by running a path between a planted retaining wall on one side and a perennial border on the other. A seat at one end and a sun dial, a bird bath or a figure at the other will give it an air of completeness. A garden of this character need only be thirteen feet wide if we allow a foot and a half for the wall on the uphill side, four feet for a turf path, six feet for a flower border and another foot and a half for some sort of background for the planting on the lower side. Its length should not be less than thirty feet. Rock gardens and wild gardens cannot concern us in our attempt to find a limit of smallness, as their very definite informality allows them to merge into their surroundings with such ease that they may occupy a few square yards without giving to any great degree a feeling of compression.

Gardens Near the House

It is less simple to deal with gardens that are attached to the house. Here there are other elements to control the size of the layout in addition to the practical requirements of beds and paths. There is a comparative relationship in size between the house and the garden that, as a rule, must be maintained. It is called scale. If the garden is out of

scale with the house there is at once a lack of artistic balance in the effect. Now, as effects of scale must be sensed rather than measured, it is naturally more easy to feel any discrepancy when the garden and the house assume a more or less equal importance in the scheme than when the garden is somehow less prominent as we view the house. This can be accomplished in one of two ways: either by placing the garden at such a distance from the house or beyond such an intervening screen that the two cannot visibly be compared together, or by putting the garden so close to the house by tucking it within an angle, by setting it between two projecting wings, by making it a small, carefully designed terrace upon which the garden door may open or by making it a tiny dooryard garden, that it is virtually absorbed by the house and its scale lost sight of as a distinct mass. We have considered the garden detached and have seen that its extreme of smallness is one that will contain enough of the elements of garden architecture—beds, paths, water and ornament—and these of sufficient size to give it interest and effectiveness. When the garden is attached to the house its shape, its size and its arrangement must be adapted to the house so that its physical and artistic relation to it may be convincing. The limit of smallness, then, will depend upon the character, size and plan of the house.

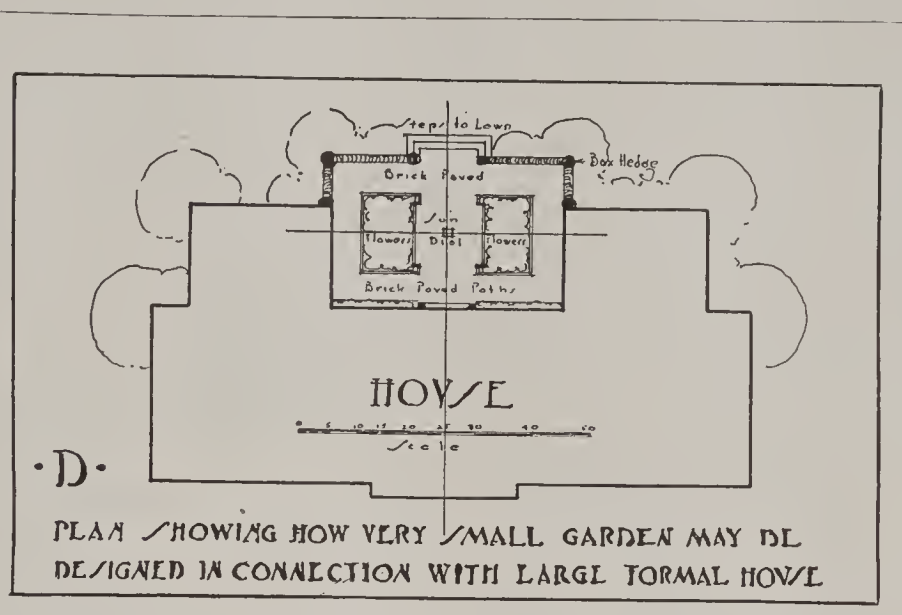
Formal or Informal

In Diagrams C and D are shown two types, formal and informal, of large houses with very small gardens attached in such a way that their comparative smallness does not seem incongruous. In the informal scheme it is possible to have narrow beds and narrow spaces as the house does not demand the broad, simple treatment so necessary in the formal arrangement. Here, however, we must limit the smallness of the beds to four feet except along the house itself where it is generally more practicable to plant vines with a clumpy base, such as *Evonymous radicans* or *vegeta.* We must limit the narrowness of paths to the width of the door openings in order to keep the scale of the garden details at one with the scale of details of the house. In the formal scheme of Diagram D, where the house suggests spaciousness, a garden that was at all cut up with an intricate arrangement of beds and paths would be altogether out of character. The beds and the paved or turfed areas must be as large as the available space will permit. Here they are arranged in a perfectly simple panel form as dignified as the house of which the garden is an integral part, yet there is the feeling of a complete garden.

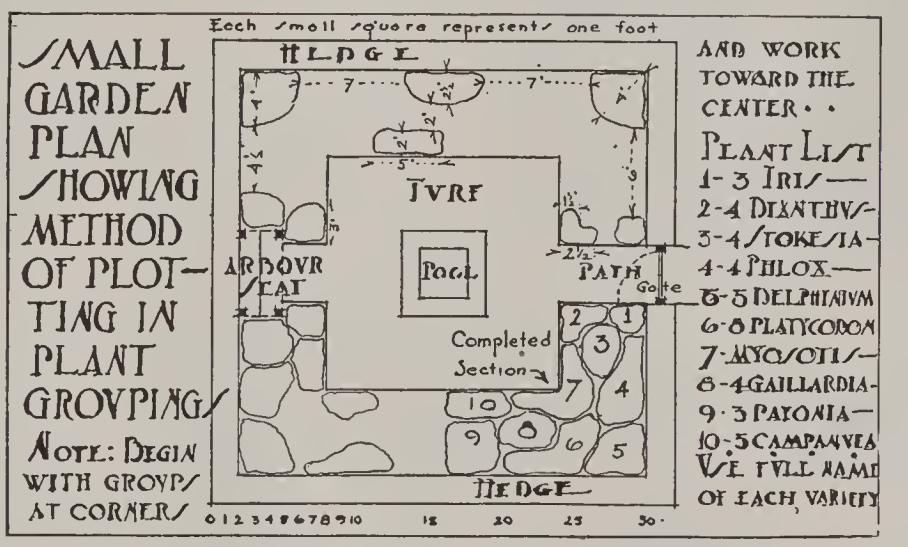
Unusually small gardens require an extraordinary amount of care in their planting. Gaps become much more obvious in narrow beds and an effort must be made to select for the plant groupings perennials, annuals and small shrubs that will retain their foliage for a large part of the time in order that the cessation of bloom will not result in an unsightly spot. The use of the dwarf forms of the broad leaved evergreens—azalea, rhododendrons *myrtifolium, punctatum* and *Wilsonianum, Daphne cneorum,* Japanese holly and the cotoneasters —among the herbaceous plants will help to keep the beds full and will not crowd out the slighter perennials. In small gardens similar to that shown in Diagram D it is best to keep the height of the plants fairly low so that the feeling of breadth may be maintained. For that reason a complete change of plants periodically through the blooming season is recommended; first the bulbs, then columbine, then one of the lower chrysanthemums, for example. It is rather more trouble but the effect of a simple, even mass is worth it in the end.

The choice of materials is just as important as the planting. The use of flagstone or brick in the paths and open spaces is generally preferable to turf because it presents a more interesting surface and is easier to keep in order. In a small garden, too, the area to be paved is apt to be so slight that the expense can never be great. If a pool is to be a part of the small garden the paving itself will form the best coping, for it will avoid the wasted space that would attend the using of a raised coping and will add another note of simplicity to the treatment. Ornament must be used sparingly in order that it may be most effective.

The smallest garden should have at least one seat; it should have a bit of water either in a bird bath or in a pool. With these complements, with the interesting texture of a good paving material, with a neat and compact planting it will not suffer in comparison to its larger neighbors. If it is carefully planned its very smallness will be its greatest asset.



In order to harmonize with the formal nature of the house, this plan provides a few broad, simple paths and beds. The result is a garden that is integral with the house



The smallest of gardens should have at least one seat, and a bit of water in bird bath or pool. These, with good paving and planting, enable it to compare favorably with its far larger kindred

City Gardens

The garden of minimum size is engaging more and more of the attention of those city dwellers whose digging and planting activities must of necessity be restricted to the confines of their own backyards. Where a few years ago their only attempts at growing plants were represented by a pallid window box or an anaemic fern or two, today are found arrangements of paths, beds and benches which do credit to the best professional precedents. Here is the very essence of garden smallness, for space is at a premium in the city backyard. Yet for all their lack of size they are true gardens, all the more appreciated, perhaps, because of the difficulties that were overcome in creating them.

There need be no hesitation on the part of those so situated about setting out to build such a garden. Plants and shrubs can be selected which will survive almost any adverse condition the situation may present, provided that the soil in which they are put has been properly prepared in a physical as well as chemical sense. The expense need not be great—surely, it will prove insignificant in comparison with the pleasure which will accrue.

While much of the plant material must of necessity be purchased from professional growers, there are still many things which the garden maker can pick up for himself in his rambles about the country, especially if his trips are made via the almost universal motor car. Many of the deciduous wild shrubs are well adapted to careful transplanting in the autumn, provided they can be reset in suitable soil and light conditions, and there is a host of wild perennials that can perfectly well be moved into the garden. Evergreens, such as the cedars, spruces and pines, need particular care in transplanting. Their long, fibrous roots must be taken up with as little injury as possible



The simplest of treatments changed this dark, uncomfortable Victorian parlor into a livable living room



Modern fixtures, delightful antiques and sheer curtains gave the dark dining room new life

Save one or two pieces, the furniture in this remade parlor is antique and fits its setting well



A PARLOR REMADE

In a Little House of Old Philadelphia

THERE is a house indigenous to each city. In Philadelphia it is a brick front with white marble trimmings. The Philadelphian mind is much given to precedent, consequently the interiors of the houses are as uniform as the marble trimmings. The inside arrangement consists of a long hall from which the stairs rise, a large front room generally avoided but known as a "parlor" and back of this room the dining room. Variations of this plan have an open hall between these two rooms. The mere mention of the word "parlor" conjures up spectres of Victorian horrors—overdecoration, meaningless ornamentation, heavy, light-obstructing hangings, black walnut and ebony furniture of uninviting shape and much bric-à-brac and so-called handsome stuff. The weeding out of these rooms has in many cases been attended to by a younger generation without veneration for their parents' wedding presents. However, the ground or rather background needs real turning over.

Such a house with such a parlor room was the only reasonable offering *"après la guerre"*. It had been modern in the other "befo' the war" days. No structural changes were made in the interior unless built-in bookcases along one side and corner of the former parlor could be so classed. These shelves are the same height as the door frame, the molding of which is continued on them. The base of the shelves is a 2′ 6″ high cupboard which is divided into three compartments, one for overshoes and the others for china, since among the other evils of houses of the period is lack of closet room.

The New Color Schemes

The woodwork throughout was painted white. Large figured wall paper was replaced uniformly downstairs and in the halls by putty color, rough cast paper. The ceilings are cream white. A characteristic Victorian cornice in the living room is painted to match the wall paper. The floors are covered with plain ground chocolate colored carpet and several hook rugs in which blue predominates. Sheer organdie window length curtains with inch-wide ruffles along the edge are placed at all the windows, with tie-backs of the same material edged on one side with the ruffle. The virtue of such curtains is that they launder beautifully without stretching and in a city house that is important if they are to be kept fresh. At the two front windows Venetian blinds painted putty color are hung inside the room with the curtains between them and the glass. In order to give as much light as possible no inside hangings are used and the color note of the room is secured at the windows by covering the tape on the blinds with a two-inch wide old-blue grosgrain ribbon with draw cords to match. In the dining room glazed chintz is used both for the window shade and the covering for the four-fold screen placed

(*Continued on page* 64)

WHAT A LITTLE SHRUBBERY WILL DO

A Before-and-After Study for the New House



Gillies

In February, 1918, under the title of "An Architectural Epigram", House & Garden published this residence, which is at Pelham, N. Y. The house had just been completed and consequently was treated as an unusual gesture in small house architecture. Since that time the shrubbery has been planted and allowed three years' growth. Whereas the house originally stood barren, it is now properly clothed and fits its site admirably. In fact, the shrubbery made the site







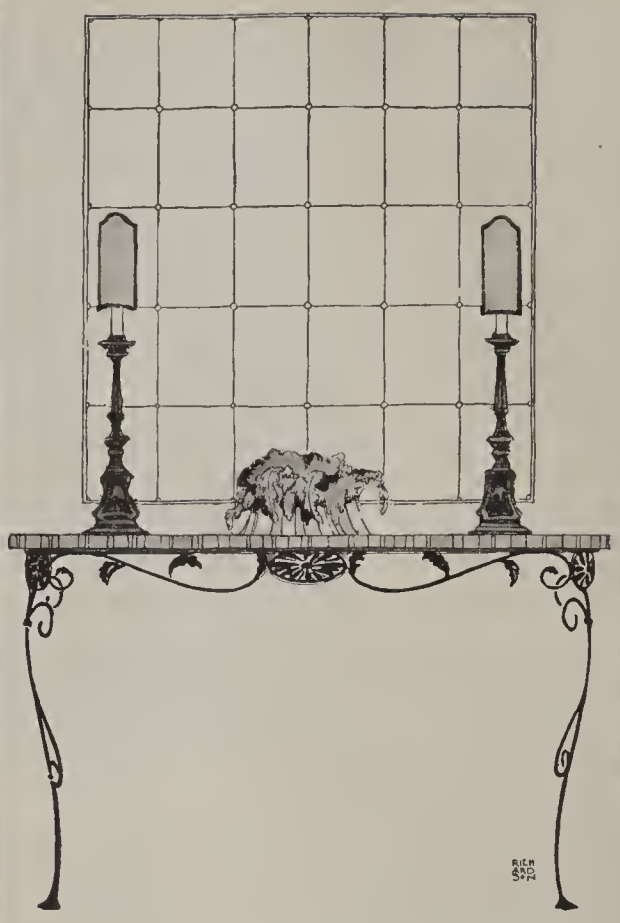
While planning to build the owner should always visualize his property as a completed whole and make his plans accordingly. The growth of shrubbery will be much slower than the actual time required for building the house and he may, if his purse permits, transplant large specimens to get immediate effects. Usually, however, he had better buy small shrubs, space them sufficiently and let Nature take her own good time in bringing a robust growth



One of the pleasant features of the house was the entrance gate, with its effective grill. The architect had adapted an English cottage style and planned to let the planting play the same rôle here that it does in English cottages. Both woodwork and plaster have taken on a desirable mellowness and afford a background for the barberry hedge along the path and the other planting massed around the foundations. Bloodgood Tuttle was the architect







Candle shields of sand colored silk bound with mulberry velvet. When lighted the design shows through. 7½″ high, $5 each. Any color scheme



A glass candlestick with a mirror base makes a charming dressing table lamp. 13″ high, $15. Pleated silk shade edged with shaded ribbon, $16.50



A decorative black Chinese porcelain lamp has a black shade with a colored flower design. 21″ over all, $45



A lamp of cream-colored Italian pottery, 14″ high is $15. The 13″ shade is French blue chiffon lined with pink silk and trimmed with pale gold picoted ribbon. $25



Unusual porcelain lamps come in pastel shades and various designs. 9″ high, $10. The Chinese pagoda shades of Adam green corded silk finished with gold and green ribbon and lined are $24 each

LAMPS AND THEIR SHADES

Which may be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City*

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The living-room in the residence of Elton S. Wayland at Waterbury, Conn., presents an interesting example of the Tudor style adapted to modern conditions and refinements. Instead of using oak, the walls are paneled in white mahogany which has been oiled and waxed, giving a soft gray tone. Dull red velour hangings add to this a richness of color

To harmonize with the paneled Tudor background of the room old English furniture has been used, together with some pieces reproducing original designs of the period. A feature of the room is the organ, both pipes and console being placed in the room itself. Over the fireplace is a ship model executed by the owner. Taylor & Levi were the architects



Strohmeyer

That early American furnishing is well adapted to present conditions is proved by the home of J. Watson Webb, Shelburne, Vt., where the atmosphere of old times has been created in a new house. The smoking-room walls are of wide pine boards stained brown and waxed



As the living-room in the Webb house is quite large, the ceiling at the lower end is dropped and an open beam laid across, making a more intimate room and giving the farther fireplace an environment of its own. The walls are paneled and painted old ivory

The dining-room, also of large proportions, is paneled in old ivory. Early American maple chairs, old pine cupboards and table, a mahogany low-boy, old china and glass, and silhouette fixtures preserve the atmosphere of Colonial times. Schmitt Brothers, decorators

In the hall the furniture is of the English cottage type, which combines well with our early American furniture. The Welsh dresser contains a collection of pewter. Hooked rugs give color to the floors. Old glass bottles and toby jugs make this an unusual passage

MAKING SMALL GARDENS IN TOWN

By Using a Formal Treatment the Back Yard Can Be Transformed Into a Delightful Spot

E. T. DIXON

THE tiny rectangle of ground which is usually all that is allotted to a city house by way of garden is too often allowed to degenerate into a mere back yard, with a dingy grass plot, and, perhaps, two or three smoke-grimed ailanthus trees for its only decoration. And yet while its limitations must, of course, be recognized, within them quite charming results are possible.

The city gardener should not try to imitate the methods of his country cousin with acres at his disposal. Landscape gardening is not possible in town, and he who aims at the unconventional will only achieve untidiness. The form and surroundings of the garden, being artificial and conventional, demand a corresponding treatment.

City gardening has close analogies with the scenic art of the theatre, which is an art not only of presentation, but of concealment and illusion. High boundary walls in most cases have to be masked, the weight of surrounding buildings to be mitigated, and while square feet cannot be transformed into acres, much may be done by a cunning hand to create an effect of space that is unwarranted by the hard facts of the case.



A tiny pool for goldfish, with rock plants growing in the crevices of its rim, gives charm to this city garden. The decorative screen adds the desired privacy

To lower the walls, the best and most obvious plan is to raise the beds, an elevation of a foot or so making all the difference in the world. The edges of the bed should be supported by a dry wall of brick or stones, which, if small plants are grown in the earth-filled crevices, can be made ornamental as well as useful.

A trellis on the top of the walls, rising above the level of the eye, will serve as an effective screen to one's neighbors' bricks and mortar. Also, by making the boundary line less hard and definite, it will help to create the illusion of spaciousness. This effect is also assisted by covering the walls with ivy, which, however, needs careful tending in the early spring, or by masking them with a privet hedge, while corners may be softened by filling them with flowering shrubs.

The trellis may be compared with the "flies" of stage-craft; it enhances the length of the garden by means of lined openings.

Often the front yard affords a bit of space for gardening. Here a dry wall can hold narrow flower beds about a flagged walk and little garden figure





Down the middle axis of this city garden runs a little canal. Flowers are planted against the walls, with potted trees for accents

A sunken garden, however small, gives an interesting change of levels. The wall should be laid dry, affording crevices for rock plants

The sense of length is also increased by the careful use of ornaments, which should diminish in size as they reach the end of the garden, thus artificially accentuating the perspective. A statue or vase against the centre of the end wall may be very effective.

Where it is possible a pool of water, by reflecting the sky, will help to give light to the spot. In general, trees are not to be recommended, for they intercept the light and drain the soil of nourishment, while the drippings from their leaves and twigs are harmful to the plants at their feet.

For paths gravel is, perhaps, the most used, but it is not the best. When new it is of a crude and garish color, and it requires a good deal of watering and rolling, besides having to be relaid every few years. Bricks are rather monotonous to the eye, and are easily broken by frost. The most satisfactory material is stone, for though a stone path is more expensive to put down than one of gravel or brick, it requires little subsequent attention, and improves in appearance by weathering. If so desired, small spaces may be left here and there between the stones for the planting of low, hardy flowers like moss pink and saxifrage.



The city garden should have a formal terminus. Here a little figure fountain is set in a niche of the back wall and flanked by white jars and wall seats

Harting

The problem of furnishing the narrow city house is solved in the New York home of Mrs. William C. Langley. In the living room the walls are pure white—a space-giving color. Hangings are plain rose glazed chintz, with chairs in rose and white toile de Jouy

The entrance hall is effectively tiled in black and white. The walls are a neutral tone paneled in wide space. Against these stand wrought iron candelabra and plant stands. An old Welsh dresser offers a contrasting note. Mrs. Emott Buel was the decorator

In the dining room a pleasing set of painted furniture is used. Both walls and furniture are blue green. A green and black chintz curtains the windows. Further color notes are introduced by the old screen and the red bottles on the serving console

IN A NARROW CITY HOUSE

An Effective Sense of Space Is Given by Well-Chosen Furnishings





Pale green walls and woodwork give distinction to the drawing room. The furniture is upholstered in a pink and gold brocade. The glass curtains are of salmon pink gauze. Just enough furniture is used to give comfort and still afford an open space in this narrow room

The child's room has a crisp, fresh note. The dressing table and bedspreads are of white Swiss with red dots. Hangings are pink and white English prints. A chair is in plain rose glazed chintz. The walls are white and the carpet gray



Hydrangea Hortensis var. Otaksa is especially adaptable for tub use. The two views here show them in a garden at South Bend, Ind. Ralph M. Weinrichter was the landscape architect

GROWING HYDRANGEAS IN TUBS

With Proper Care They Can Be Made To Thrive in Any Part of the Country

RALPH M. WEINRICHTER

FAMILIAR to nearly everyone as a showy and conspicuous shrub in the garden during July, August, September and October are the hydrangeas with their massive heads of white and pink flowers which later turn to bronze.

Hydrangeas are classified in two distinct groups. Under the first group are the hardy varieties, both single and double flowering, which grow in shrub and tree form. Some are native and found from Pennsylvania to Florida. They are generally planted along the edge of borders or in beds. The corymbs can be used for decorative purposes weeks after they have been cut. They grow best in rich, porous and somewhat moist soil and in partly shaded places, but they flower more profusely in full sun if they only have enough moisture. The pruning should be done in the early spring before the buds develop, leaving from two to four buds of the growth from the preceding year.

In the second group are the tender varieties, that is, the varieties which are not hardy north of Pennsylvania unless well protected and cared for, and these are usually grown in pots and tubs for indoor and outdoor use. In this group are a number of varieties that were originally introduced from China and Japan. Since then several hybrids have been introduced in colors of pure white and apple blossom to reddish carmine.

It is the Hydrangea Hortensis var. Otaksa that is commonly used in this country in pots and tubs for outdoors. Whether grown in earthern or stone pots or tubs, they can be used effectively for several treatments, as for accentuating terminal features in gardens, on terraces, garden walks and steps, or at entrance doorways, at pools, water treatments, etc., where they form an essential part of the unit.



The first year these hydrangeas were planted they bore an average of thirty-two blooms per plant. Four years later they reached the amazing average of 115 blooms. The culture was responsible for this abundance

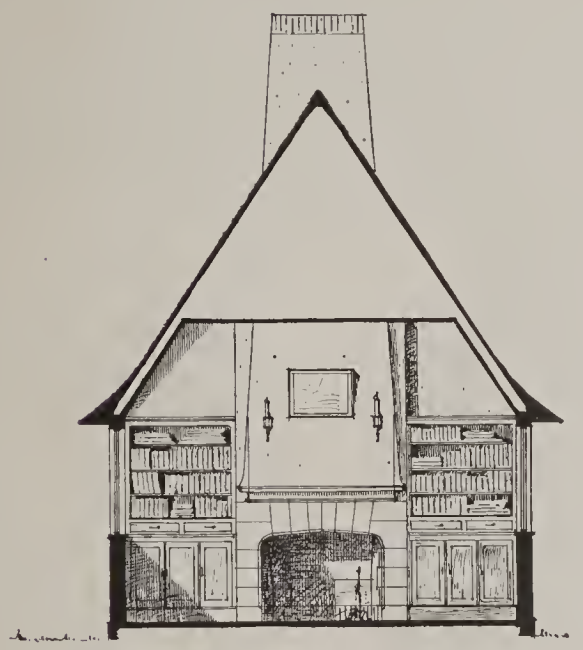
The size of the plants will depend upon the mass required. For a medium conservatory, 8″ to 15″ earthern or stone pots are generally used. For outdoor terraces and garden treatments, etc., a larger size is better, pots from 12″ to 22″ in diameter, and wooden tubs from one-quarter to one-half barrel size.

Where the tubs are to be used to conform with the design and be in keeping

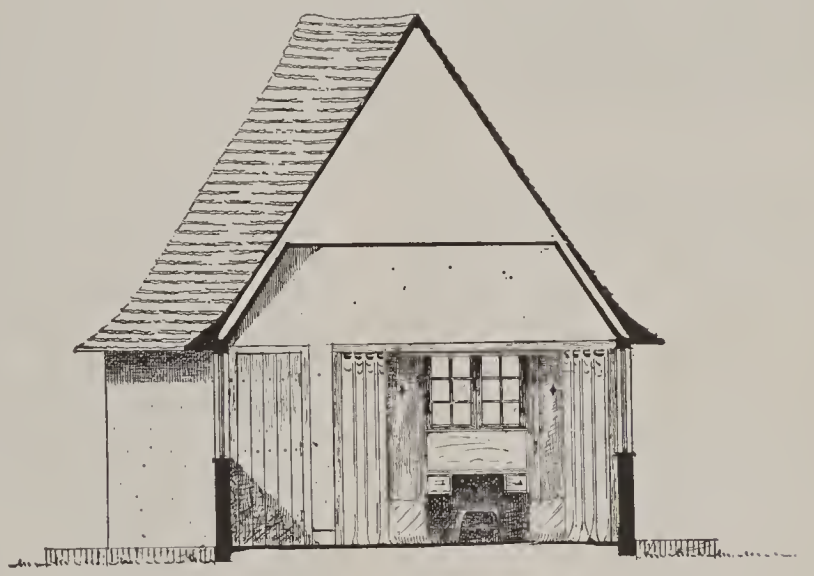
(*Continued on page* 66)



Instead of the commonplace style of bungalow, one might choose a design in the cottage style, with an irregular roof of shingles, stucco walls and little windows set up well under the eaves. The sweep of the roof lines gives the desirable low effect of house skyline

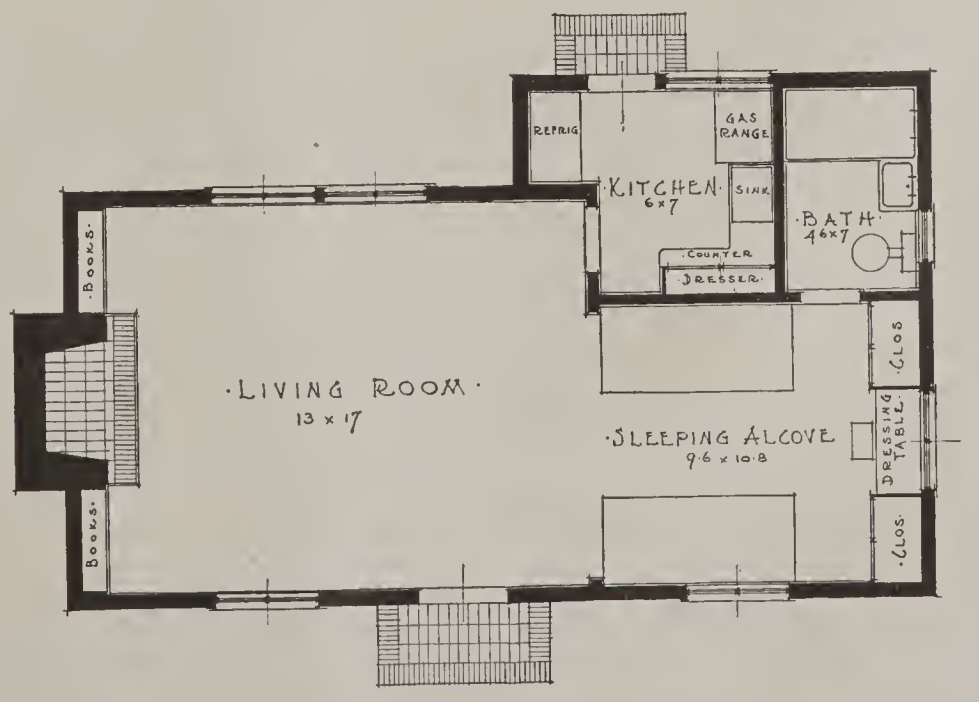


A cross section of the living room end shows the fireplace and its flanking cupboards with bookshelves above. The ceiling can be finished as indicated or left open to the top



The door to the left leads to the kitchen. The sleeping alcove is curtained off. Provision is made for two beds, with cupboards behind them and a dressing table below the windows

DESIGNS FOR A COTTAGE BUNGALOW



A large living room gives an air of spaciousness to the plans. The kitchen is compact but has adequate facilities. Two windows afford the sleeping alcove desirable cross ventilation and light. Frank A. Parziale, architect

The artists of the Renaissance knew the decorative value of marshalled trees with trunks austerely bare and spreading crowns. This effect, suggested by tapestries of the time of Francis I, has been carried out in an English garden by an alley of interwoven, carefully spaced cherry trees





(Left) The pillars for a pergola may be of stone, brick, cement or timber. Brick piers covered with ivy, a flagged walk and a rustic lattice roof make this a pleasant garden cloister. The regularity of its lines is happily interrupted by the giant trunk of a tree which rises through the roof spaces



Hewitt

In a tangled garden where high trees and shrubbery form an immediate background an interesting pergola can be made of untrimmed posts and a shaped timber lattice. Over this climbing roses may be trained. This type of pergola is set around the bird bath garden on the place of Mrs. Robert Stevens at Bernardsville, N. J.



Harting

A vine-clad pergola—and the open sea beyond. There is a picture of Greece that flashes back into the memory as one stands in such a garden. The Ionic columns sound a note of classicism. The garden is at Setauket, L. I., the home of W. de L. Dodge. The house also is built in the Greek manner

GARDEN CLOISTERS

The Pergola Is an Important Factor in the Landscape Scheme



The brick loggia of this house is roofed with a vine-clad pergola. On sunny days the dappled shadows of the leaves make delightful silhouettes on the flat surfaces of pavement and pillars



Among the functions of the pergola is to give a vista to the garden. This effect is found in the pergola on the place of Bertram Work at Oyster Bay, N. Y. Delano & Aldrich, architects



Poured concrete pillars surmounted by a rustic timber roof is the style used for the pergola in the garden of H. H. Rogers at Southampton, L. I. The pavements and curbing are of brick

THE HALL OF STARS

In the Lower Passage of a Remodeled New York House
Empire and Chinese Ideas Meet Amicably

RUBY ROSS GOODNOW

THE very word "hall" has a sound of great height and dignity, and when one adds such a lofty word as "stars" the impression given is so far from the real hall I describe that I feel I must begin with an apology. For, certainly, there never was a hall less lofty, and the stars are not on the ceiling, but on the floor.

City architecture, like city life, makes for paradoxes, and I suppose the exigencies of rebuilding will ever result in strange and opposite effects. If space becomes more and more precious and we drop our front doors deeper and deeper underground we may achieve a new sort of house, where we burrow beneath the low ceiling of the entrance floor, and gradually ascend to lofty ceilings under the roof.

The particular house in which I had the great pleasure—after great despair—of remaking a hideous hall into a beautiful one, was of the



To conform with the dark floor a mantel of black marble was used. The baseboard is also black marble. The lighting fixtures are Empire, in dark green and gilt colors

French and Italian Empire furniture are combined—Italian chairs in dark green and gold, French chairs in old white and an Italian console finished in gilt and greenish blue



Harting

The floor of the hall is of soft blackish gray terazzo. Brass stars and a narrow decorative band are let into it. The curtains are of white Chinese silk fringed with bright green and red



The alcove to the right of the entrance door was curbed with a rim of black marble designed to hold plants massed about the feet of a yellow stone Chinese lady of tranquil beauty

so-called American basement type: that is, you enter on the level of the street. The house had a fairly agreeable façade, but when you once entered it you left hope behind, for you found yourself in a dark, subterranean looking hall with a too-low ceiling and a too-large staircase and absolutely nothing of interest to detract from the sandwich feeling. A miserable pavement of gray and white marble chip composition added to the restaurant effect, and the too-wide curving staircase started up with a grand sweep only to be cut in midflight by a totally bare and uninteresting ceiling. I hope I've made the hall as ugly as it seemed to me. Nothing ever seemed uglier.

Halls in city houses may be divided into two general classes: those in which guests are expected to linger, and those through which guests are expected to pass rapidly to more pleasant rooms. In country houses the hall may very easily become the favorite meeting place in the house, into which all the rest of the house leads. But this sort of living hall must have light and air and radiating avenues of approach, and the city house hall is usually a dim, dark place, through which one walks directly ahead as on a path, receiving a vague impression of positive or negative hospitality. My purpose was to break this awkward space in such a manner as to divide the interest, to make the decoration compelling rather than incidental, and to divert the eye from the low ceiling to the floor.

It was impractical to make any serious structural change in the house, because these alterations were done during the war. So I tried to make use of such irregularities as were established, as for instance, the alcove beside the

(*Continued on page* 72)

Harting

Where one has a wide living-room wall space to fill a balanced group can be made, as above, of a couch in blue damask, flanked by small tables bearing powder blue lamps with shades of Chinese red and gold. Above this, on walls of blue green, hangs a flower painting with old Venetian mirrors on either side. "Au Quatrieme", John Wanamaker, decorator



Equally interesting is a balanced group in the New York home of Mrs. Douglas Robinson. Here the wall is gray and against this is placed a fine old, gold Japanese screen. The sofa is gold damask. On the tables are old Italian lamps with champagne colored gauze shades. The Italian Empire chairs are covered with terra cotta damask. Miss Gheen, decorator

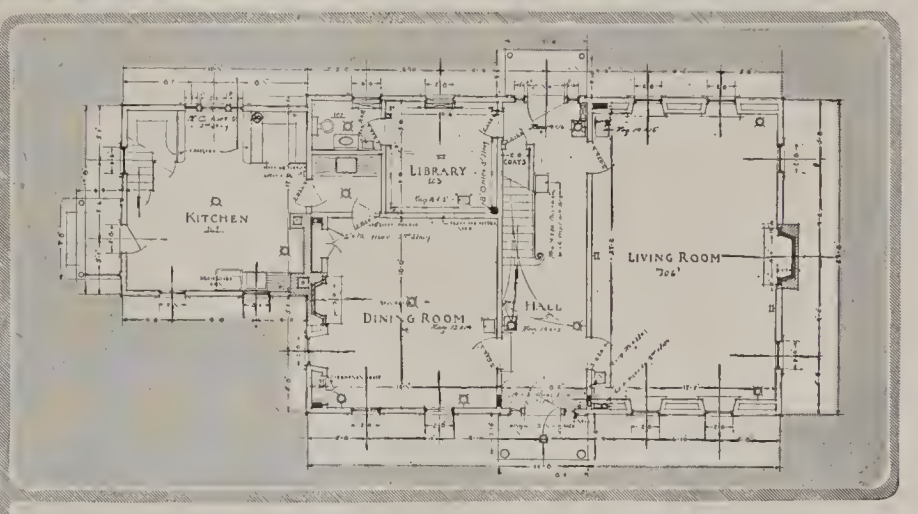
WHERE THE BALANCED GROUP IS EFFECTIVE

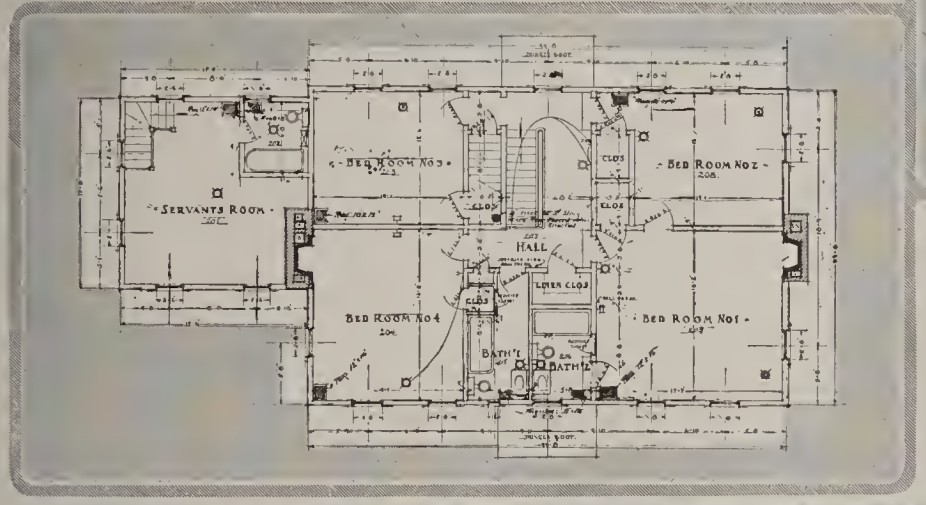
A Dignified Solution for the Wide Wall Space



The home of Dr. Robert H. Fowler, Oyster Bay, L. I., is a native type. It has wide, white shingled walls and a dark gray shingled roof. The rounded hood of the portico was copied from an old English design

The library is placed back of the dining room—a secluded spot for study. There is a large living room and a generous kitchen. Five master chambers and two baths are on the second floor, with a servant's room and bath





THREE COUNTRY HOUSES

In Shingle, Brick and Stucco

Although new, the house has a quality of age. This is due to its architecture fitting the site so perfectly and to the fine respect given the existing trees. Edward S. Hewitt, architect







The entrance has a commendable purity of design. Its proportions are enhanced by the fact that there are no steps leading up to the door. Richardson & Gill were the architects

Americans planning to build country houses often find in modern English architecture valuable suggestions for adapting to this environment. The residence of E. F. Cecil at Sunningdale, Surrey, has all the dignity and comfort of the early Georgian type on which it is based. Its simplicity and proportions are a pleasant contrast to the "quaintness" of most modern Surrey architecture

The plan of the bedroom floor affords an opportunity to study the difference between British and American methods of placing rooms. Only two baths are provided for eight chambers. The house-length corridor and the compactness of the stairs are interesting features. An extension houses storerooms and servants' bedrooms. The length of the hall is broken by a glass door



On the ground floor the rooms are admirably proportioned. Many features, of course, are not applicable to the American home, but storage spaces in the service wing could well be adopted



An adaptation of modern English architecture has been used in the home of F. A. Burlingame, Short Hills, N. J. It is of stucco over hollow tile, with wooden mullion windows

The ground floor is dominated by a large living room. While moderate in size, the dining room is supplemented by a dining porch. The service is housed in the wing





An advantage of this style of house is that it affords space for a covered porch downstairs and a sleeping porch upstairs which do not project from the building. This second floor contains four master's rooms with attendant baths and four in the wing. Three master's rooms are on the third floor

A brick terrace extends across the garden front, with steps leading down to the level of the lawns. The house is fortunate in having splendid old oaks around it. The slope of the land permitted a laundry in the cellar and a sunken drying yard concealed from view. Arthur C. Nash, architect



The garden at Ken Klare has a rich forest background. It is planted in bays of box and evergreens that extend irregularly into the lawn, giving shelter and contrast to the flowers. Emile Fardel, garden designer

A BLUE GARDEN BLOOMING IN JULY

Ken Klare, the Garden of Mrs. Clarence Kenyon, Jr. at Glen Cove, L. I., Is Rich In Suggestions for Both Large and Small Places

ANTOINETTE PERRETT

I USED to think that July was the garden's month off, coming as it does after the rush of June bloom and before the brilliance of the August phloxes, but there never was a greater mistake. And I felt it last summer, especially on the day when I was visiting Ken Klare at Glen Cove.

Ken Klare has what you would call a large garden with all the oneness and sense of intimacy of a small garden and all the freedom and sense of breathing space of a large one—an ideal combination. It is only two years old, but with its great bays of box bushes and Mugho pines, with its tall cedars and its surrounding of woodsy trees, it has an age-old look. It looks as though it had always been there. That's one of the magic things about so many of our beautiful gardens in this country. They don't look new like the rest of us. They have the charm that in European gardens you always feel comes from the stored-up memories of long and beautifully-spent past times.

I was alone at Ken Klare that day, and it is a lovely thing to be all alone in a garden. You get into its spirit of peace and quiet and beauty as you never quite can if it simply forms a background to human intercourse. And at Ken Klare, on that warm and brilliant day, I was especially impressed by a sense of coolness and refreshment, for against the dark of box and pine and cedar there was not a gay medley of varied colors. No, it was all a lovely cool blue—nothing but blue flowers, tucked away in bays, and matted into the lawn, or serving as tall borders, or lying low about the lily pool—blue, nothing but blue.

When you walk about at Ken Klare you realize how many different kinds of flowers make up its blue scheme—ageratum, heliotrope, verbenas, cornflowers, blue sage, annual and perennial larkspurs, Veronica, bluebells, forget-me-nots. And the way they are planted! Sometimes they're all together, so that you feel as though you'd have to plant them all to simulate their charm. Then you'll find a bay of larkspur all by itself, and find it quite self-sufficient! It is this quality in the garden that makes it so valuable to write about, that makes it so rich in suggestions for everyone, for large gardens and for small gardens, for just a bit of a border here or there, for just a bit of bloom in some odd but much-loved little corner. Take the annual larkspurs, for instance, and it's well-nigh incredible what a tall host of fairy spikes a single packet of seeds will bring forth—and then often they will seed themselves for a second year. Last spring, for instance, I planted some larkspur seed out of doors that didn't do very well on account of the rain and the late season, but larkspurs that had seeded themselves the year before made up the luxurious bloom of my garden for me. I decided to plant my new larkspur seed always in fall after that, but when I spoke to the gardener at Ken Klare about it, he told me that sometimes they come up when planted in the fall and sometimes they don't.

"If it's a toss-up," said I, "I think I'll plant half in fall and half in spring so as to make sure of some of them."

I was starting to give a list of the blue flowers at Ken Klare, and, of course, I hardly got started. Supposing I tried again. Imagine, for instance, starting the list with verbenas and going right on, when verbenas are so rich in their suggestion of how varied and subtle the colors of a blue garden may be—verbenas that

(*Continued on page* 62)



A spirited weathervane of hand-forged iron mounted on ball bearings is 38" long and 14" high. $75





This ship sails only in the direction of the wind. It is hand wrought iron, 26" over all. $110

The lantern above is especially adapted to a garden gateway. It is 21" high by 14½" wide. $40

(Below) A graceful lantern for a garden wall is 12" high. Complete with bracket it is $30

WROUGHT IRON OUTDOORS

Which may be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City*



A lantern of hand wrought metal is fitted with antique glass panels. 14" high. $36 *complete*





(In center) For a gateway comes this effective lantern and span of graceful iron work. $150





A Colonial foot scraper of hand hammered iron finished in flat black is $5. *It is 10" by 6½"*



This quaint foot scraper is 8½" high and 10" wide. It is hand wrought iron. Priced at $15

All the iron work of this effective well head is hand forged. The height is 85". $375

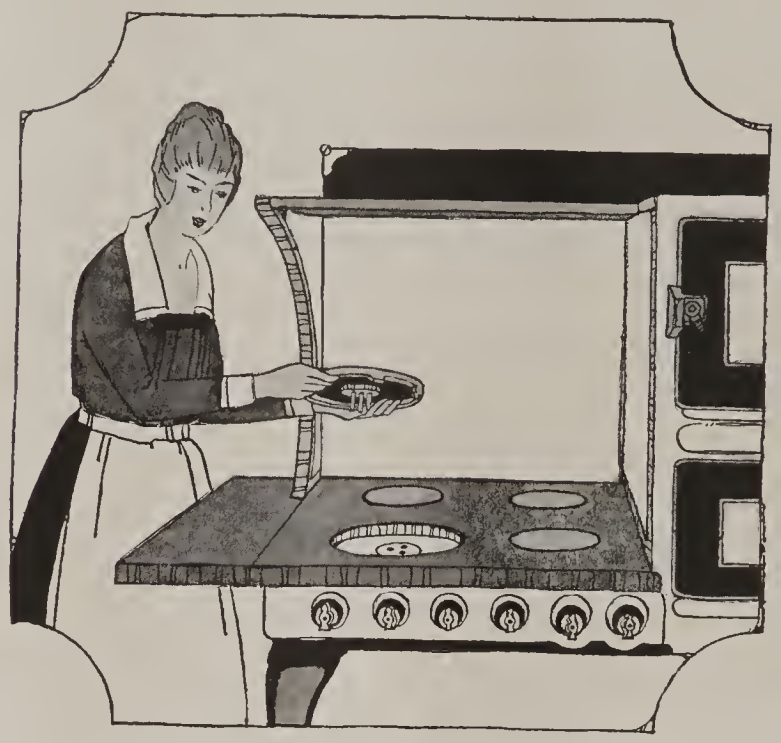
THE FACTS ABOUT ELECTRIC RANGES

These Simple Principles of Construction, Maintenance and Use Should Be Understood Before Purchasing

ETHEL R. PEYSER

THE electric stove is the most dependent on geography of all our kitchen implements. Because it consumes a large amount of electricity, the rate of this as a fuel will decide whether or not we can use the electricity-consuming stove. This decision, in turn, is affected by the rate of electricity for cooking in every different locality in the country.

The vogue of the electric stove is due to the convenience and sureness with which the cooking is done, the control which may be exercised and the positiveness of results. Furthermore, the cleanliness, lack of odors and gases, and the easy installation and convenience of placing are other important reasons why the electric stove has come to stay, if electric companies cooperate with the stove companies to give a cooking rate.



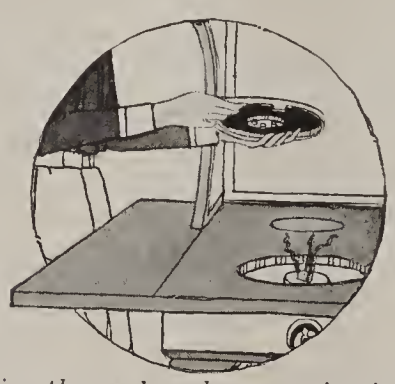
The connection of the heating unit can be made by finger-like prongs, as in a lamp socket, the prongs fitting into sockets below. Estate Stove Co.

Points About the Stoves

As with the gas and wood stove, the main principles must apply in picking them out, with but few additions and omissions. The electric stove is not bothered with its own deterioration by the combustion inside it of oils, woods, coals, cokes, etc., but has, of course, to be well wired, rust protected and insulated against mishap and fire. Accidents are contingent on anything that uses any fuel. With electric stoves it is unnecessary to have large or small storage systems, which makes electricity a convenient fuel for the small "rabbit hutches", in which the wealthiest and poorest are forced to live in these days of homelessness.

Then again, if we employ electricity, whether it is more costly or not, we don't have to put in so strenuous a flue system when building a house, but just a hood over the stove as a vent to carry off cooking odors and a special wiring system. We do away, too, with the draughts necessary for coal or wood types and all the contingent engineering niceties, which harass and wear us if they are not perfection.

The body of the stove should be built of non-rusting iron. Armco rust-resisting iron is often used in the best grades of stoves. It is free from impurities which invite corrosion and rust and has proved a valuable material out of which to make a good stove body. On some stoves the tops are made of gray iron castings which, with the black body and its polished iron trimmings, make a very stately and harmonious article without sacrificing anything of practical utility.



Or, in other makes, the connection in the heating units is effected by three wires attached to the plate. Bramhall Deane Co.

The top of any stove is the place upon which are placed the utensils for frying, boiling, etc. This is true whether the fuel be coal, gas, electricity or what-not.

The top of the electric stove is no variant to this rule. It has the spots upon which to place the utensil and these spots are called the heating units. Heat, of course, is communicated in varying degrees between the units. These units are of cast or wrought iron. The tops of any electric stove must be of cast iron or some such non-warping rigid material which takes readily to cleaning. The heating element should be safe from molestations and the top of the stove must be smoothness itself to hold the utensils with perfect ease and steadiness. The units' wire connection must be enclosed to protect the heating element. The top of the usual electric stove has about four cooking "holes" or plates, or heating elements. In some cases the electric connection is made by the heating units being equipped with pluglike sets of fingers (as our ordinary lamp plug) and fitting into a socket under itself. In other cases, if it be a three-heat stove, the three wires are directly connected with the heating element and all that has to be done in case of bad connection is to raise the heating element and unscrew the wires. In other styles when bad connection occurs one must search the surface beneath the plug, a little more complicated operation, but still the manufacturers of this feel it is an added protection to wiring.

The surface units, too, must come off easily so that no extra tool is needed to pick them up.



This type has four cooking plates, an oven and a plate warmer. Courtesy Edison Electric Appliance Co.

Ovens and Broilers

There are two kinds of ovens used in the electric stove, from the point of view of heat retention. One of them does not retain the heat completely enough to call itself a fireless cooker oven yet does retain heat to a great de-



The distinguishing feature of the type shown above is the broiler set below the oven. The cleanliness and ease of operation are obvious. Estate Stove Co.



The built-in type is permanently placed. It should be equipped with a hood to carry off cooking odors. Courtesy Duparquet, Huot & Moneuse Co.

gree and cooks well after a little time on the third heat or low heat. The other style guarantees a fireless system of cooking when the electricity is cut off.

Strange as it may seem, the largest and most elaborate and the most expensive stoves are not made with the retention-heat method because, no doubt, the persons that can pay about $1000 or even $700 for a stove have chefs and don't really care whether they use more or less electricity.

For ordinary use, however, and for the large stove which costs today around $140 to $225, it is well to have the retained-heat oven, the oven so insulated as to keep in the heat and keep out the cold, so that one can cook easily by fireless and save much electricity.

The oven should be equipped with top and floor heating units. These should be controlled by a three-heat switch and so geared and wired as to be accessible. If one unit burns out the others will not.

In some stoves the heating unit in the top of the bake oven is controlled by the same switch which operates the units in the oven bottom and is of proper intensity to insure good results.

Often this same unit also serves the broiler. In other cases the broiler is supplied by an "on and off" switch alone and it is only made in conjunction with the broiler. In still other stoves the three-heat broiler with separate switch is employed.

The broiler must be heavily tinned to prevent rust and corrosion and it must have a removable drip pan. In one stove on the market, which has the broiler to the left on the top, the drip pan is fastened to the broiler so that when it is drawn out over the stove for any reason the drippings are caught by the pan and not spattered on the stove top beneath. This is a minor perfection but a very nice one.

Some range companies make a unit of a certain size, say "24" or "48", and if you want a larger size you can simply say "I want two units"—or three, or what not. There are small stoves for yachts and kitchenettes; in fact, the electric stove is as adaptable as a telescope. Some have ovens above, some have ovens below, some have broilers above, some below. Some have everything above, some everything below. One can have exactly what one wants as to price and style. Some stoves are also equipped with

(*Continued on page* 68)



Still another style is equipped with a fireless cooking oven. The clock can be set to cut off the current at the desired time. Westinghouse Electric Co.

PUTTING THE GARDEN ON A BUDGET BASIS

Whatever the Size of Your Garden, It Will Cost Something, and Its Best Results Follow a Calculated Distribution of Funds

ELLEN P. CUNNINGHAM

TO most ardent gardeners, is not the budget a dreaded scarecrow, an uncouth figure of dollars and cents, whose ugly arms wave away pleasure from the garden? Of course, for the richly gilded few a budget may not be needed, but it is indeed a minority who count no cost, chartering platform cars to bring old giants of box bushes great distances to their estates, or electing to have a ready-made garden laid out by the most expensive landscape architects and filled with everything ready to bloom. And yet, do not the majority of gardens suffer because, although their owners scrupulously calculate every penny of expenditure indoors, they will rush recklessly into garden planning and schemes of arrangement and color without thought of whether their appropriation will see the work through to completion?

The garden should be put on a cost basis before operations are started, for then there need be no enforced stoppage of work with its inevitable incomplete effects. Whatever assures the health of the garden and saves time in caring for it eliminates waste and releases funds for extras. First the actual requirements are surveyed—the needs of the soil, cost of necessary labor, required tools and machinery (especially those for saving time and labor), plants and shrubs for replacement purposes, new seed, etc. As to labor, an estimate of its cost may be based on a general statement that one man can care for so much land, although there can never be an accurate manual for this part of the budget, of universal application, as is the case with estimating the number of plants to a given number of feet. Local conditions must enter into the labor apportionment.

Tools are a subject for more study than is imagined by those who read merely garden books rather than the equipment lists found in the last pages of good seedsmen's catalogs. Here again no universal sum can be set down, since individual conditions affect the number and variety of implements required. But that is no reason for the individual omitting a definite sum, in advance, which can be set aside for the tool equipment.

Insecticides and remedies for plant diseases should also be included in the apportionment of the budget, as replacing plant materials is costly. On the whole, does it not pay to begin at the back of a seed-dealer's catalog, rather than with the novelties on the first pages? Assuming that each person knows how much money went into the budget, and having decided how much can be spent for seeds, bulbs and plants, the method of ordering is worth considering, as will be seen by a few hints. Compare prices in different catalogs, thus sometimes making quite a saving. Further, much is saved by ordering at hundred and thousand rates. Thus, order twenty-five instead of two dozen, perhaps paying less; and in the same way order two hundred and fifty in place of two hundred and twenty-five, as many dealers allow hundred and thousand rates for quarter amounts. Also, buy seed at ounce rates—not by several packets. Co-operative buying is another helpful way of securing a saving, when friends, or members of garden clubs, combine in securing large quantities.

FOR THE WINDOWS OF A DARK ROOM

Several Interesting Treatments Are Possible to Give Such a Room Light and a Pleasant Prospect

ON the lower floor of many small city houses—and sometimes in suburban houses too—one finds a room that appears to be forgotten by the sun. The close proximity of other buildings or tall trees cuts off direct light and leaves the room in a perpetual gray tone for most of the day. Often, too, the windows of these rooms present anything but a pleasant prospect; one has no desire to look out from them. In curtaining such windows we must both increase the light and create a prospect, an illusion of pleasantness without instead of the drabness of the real facts.

The first is the function of the glass curtain. Made of shimmery golden silk gauze, it filters the light and tinctures it to a warmish glow that spreads over the room. This would be one choice of treatment for the dark, back-of-the-house pocket. A wide mesh net of coarse weave dyed to yellow or orange might be another treatment. For a third one might adopt a scheme used last year by Parisian decorators. Lengths of vari-colored tape are attached to a rod at the top and bottom of the window and stretched taut. The pieces of tape are set an inch apart. Their colors can be chosen from the color scheme of the room, following the principles which apply where regular curtains are employed.



A cut-out design of trees and flowers appliqued on net stretched taut over the window gives a diffused light and an imaginary outlook to this London back room

From a London residence—and London is filled with these dark, back rooms—comes a suggestion that could readily be applied here. The window space is covered with a light net on which has been appliqued a cut-out design of a branching tree. In this treatment the light is not only filtered but a pleasant prospect created. To give the window finish, simple over-drapes are used, pulled well back so that none of the precious sunlight is cut off. Instead of the appliqued decoration, one might use wool and make a rough crewel work design of tree and flowers and vines. The foundation net will be stretched on a frame fitting into the window and, of course, no shades will be necessary, as the net accomplishes all the needs of privacy without excluding much light.

The roller shade of glazed chintz also offers a solution for such windows. The background of the chintz should be a light tint—orange or yellow or white—and the figures more pronounced in color. If the woodwork of the window possesses good architectural lines, there is no necessity for using over-drapes, but if one feels that over-drapes are necessary, use a fabric light in texture and translucent—a gauze, satin or silk. In this way surprising improvement may be wrought.



Two sunflowers, both equally wilted, were put in water. Of one the stem was cut and the other not. The result is obvious

REVIVING THE WILTED FLOWER

Whether by White or Black Magic the Stem Cut Under Water Gives the Bloom New Life

JOHN L. REA

THE distinction between white magic and black lies in the fact that the former was never invoked save for the attainment of wholly virtuous ends, while the latter was invariably called into play by the children of darkness solely for the purpose of committing mischief or worse. While we have pretty generally succeeded in relegating the black vanity to the realm of fiction, usually of the more lurid sort, many of us are still prone to run after charms of one sort or another. Sometimes, though not often, what mankind has taken to be the effect of magic has proven to be but the result of some purely scientific process. On the other hand, many a crude attempt at scientific manipulation has had, in reality, no more of reason to recommend it than the baldest charm of them all.

As I look back now it seems to me that our grandmothers were depending altogether more on the power of magic than any scientific truth when they used to add various things to the water in which cut flowers were to be placed to keep them from wilting. The very length of the list of supposedly efficacious substances rather strengthens the belief that science had little enough to do with the matter. They ranged all the way from salt to soap suds and included soda, ammonia, spirits of camphor and any number of other things. Though I have not undertaken any detailed experimentation to determine if any of these were really helpful, yet my early trials lead me to suppose they all work equally well, never having observed the least benefit to the flowers arising from their use.

Experiment has indeed shown that putting the cut stems into moderately hot water really did have some theory back of it. The hot water tends to quicken the cellular action of the stalks and to some extent may prove beneficial. But when the real remedy for drooping blooms is so near at hand and so simple, I wonder at the very elaborateness of these all but useless procedures.

The stems of a plant contain numerous veins or passage-ways, some or all of which convey nourishment in liquid form to the leaves and flowers above. When a stem is cut, it usually happens that a small amount of air forces its way into the severed ends of part or all of these tubes and there remains, as effective as any cork in preventing the passage of water where it should normally be drawn.

The air, however, seldom penetrates more than a fraction of an inch into the cut veins, even when they are exposed for some time. When the stem is finally placed in water the only necessity is to make sure the water will be able to enter the tubes. What could be more simple and obvious than to insert the ends of a pair of scissors or shears under the surface of the water and snip a half inch or so off the end of each stem? Here is science of the simplest sort writing magic again and

(*Continued on page* 62)





A peony laid in full sun for an hour was stem-trimmed in water

Two hours later the peony had revived in bloom and foliage





A rose beginning to wilt in its vase was stem-cut under the water

Half an hour later water had entered the veins of the rose stem





Buttercups and daisies were left without attention. Half of the bunch were stem-cut under water and half not

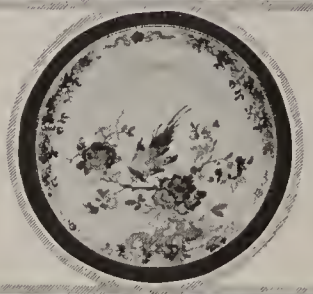
An hour and a half later the daisies were revived and the buttercups picking up. The others remained wilted

IN THE COUNTRY HOUSE DINING ROOM

Articles which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



The jar shown in the picture above is of the lovely, creamy-toned Bassano ware, so decorative against a darker background. The delicate, open-work design lends distinction. It is 10" high and may be had for $7.50



(Left) A brilliant bird is the central feature in the design of this attractive 9" plate. The colors are soft yellow, green, tan, henna and blue with a blue rim. They are $10 a dozen. Other pieces may be had in this pattern



Vivid fruits in a blue-green bowl and blue-green handles decorate this attractive tea set. Tea pot $7, sugar $4.50, cream $2, plates $14 a doz., cups $20 a doz.



A breakfast set of English pottery is white with Royal blue handles and line decorations. On the covers is a graceful pink rose. It also comes with pink handles and line. $20, including tray



Modern Venetian glass in orange, green or amber color. Comport 6" high $15. Bottle candlesticks, 7" high, $7.50 each. Dolphin flower holder $2. Parrot $25



In the picture above is shown some effective modern French faience, cream colored with a delicate flower design. Shell fruit dish, $20, candlestick 10" high $12, urn 14" high including cover $40, six custard cups on tray $30, small vase 5½" high $5



The graceful jar in the picture at the left is equally effective in living room or dining room used for flowers and is especially attractive when filled with trailing ivy as shown here. It is Italian pottery and comes in cream color, gray-blue or green. 9" high $15



(Left) Cream colored Wedgwood with flower decoration and line in blue and mulberry. Breakfast plates $13 a doz. Tea cups $15 a doz.

(Right) Gay little tomatoes, green leaves and rim make this salad set distinctive. Bowl $7.50, plates $18 a dozen



Little else is needed in the way of color on a table set with fragile Venetian glass. Here the comports, candlesticks and fruit dishes are a delicate green



On the table shown at the left the dolphin comports 8½" high are $12 each. Candlesticks 7" high $7.50 each. Fruit dish $8, colored glass fruit $2.50 apiece

July — THE GARDENER'S CALENDAR — Seventh Month



Fine bone meal used as a top-dressing stimulates roses and perennials



String beans should be picked before they are mature and consequently tough



Pole limas require supports but are more productive than the bush sorts

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
31. Some flowers for the greenhouse should be started now, such as stocks, calceolarias, cinerarias, calendulas, etc. These are but a few of the many flowers which can be started now for finishing in the greenhouse.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking his tasks in season. It is fitted to the latitude of the Middle States, but should serve the whole country if it be remembered that for every hundred miles north or south there is a difference of five to seven days later or earlier in performing garden operations.**		*What was he doing, the great god Pan,* *Down in the reeds by the river?* *Spreading ruin and scattering ban,* *Splashing and paddling with hoofs of a goat,* *And breaking the golden lilies afloat* *With the dragon-fly on the river. . . .* *—Elizabeth Barrett Browning.*		1. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.	2. Do not neglect the necessary pruning of the early flowering shrubs after they have finished flowering. Remove some of the old shoots at the base and reduce the number of the thin weak interior branches.
3. The main shoots on the dahlias should be reduced to three. Close cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.	4. Do not fail to keep up sowings of those crops that require seeding, such as beans, corn, cucumbers, lettuce, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.	5. The potatoes should be sprayed once more with arsenate of lead to destroy late hatchings of the potato beetle. Early potatoes should now be ready for use; dig them only in such quantities as you can use.	6. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.	7. Keep the cultivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.	8. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.	9. Set out some plants of the late sort of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.
10. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to produce results.	11. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving growth.	12. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.	13. Weeds: We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.	14. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.	15. Don't wait for blight to destroy your plants before you start spraying. Melons, cucumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.	16. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.
17. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberal top dressing of bone to the bed as fertilizer.	18. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.	19. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position if care is taken. These will be your next year's producing canes.	20. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrigation. Sooner or later you will have one of these rain machines in your garden. Do it now.	21. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.	22. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper. Sulphite of potassium is best for mildew.	23. This is the time of the year when the chrysanthemums in the greenhouse should have some attention. Frequent feedings with liquid plant foods are advisable. Use various materials so as to give a well-balanced food.
24. The melon plants should be fed freely with liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.	25. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, New Zealand spinach, parsley, etc., give the best results.	26. Why not start a number of perennials from seed now? This is the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.	27. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.	28. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.	29. Carnations in the field must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.	30. Sow several rows of beans rather closely together so they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.

I CAL'LATE I've et mighty near all the kinds o' fruits an' things in this part o' the country that a feller can eat, but they ain't one of 'em, tame er growin' loose, that can hold a candle to a good, ripe, juicy, cool, wild strawberry. Nor they ain't none that'll do your stummick an' your soul more good, neither.

Ye know the kind I mean—them long, pointed ones that grows in the deep medder grass er 'longside the loggin' road at the edge o' the woods. They're diff'rent, somehow, from the little round fellers ye pick as ye cross the hill pastures comin' back from fishin'—brighter red, an' juicier, an' growin' on longer stems with fine thick leaves that let through jus' 'nough sunlight to ripen 'em good. I mind how, as kids, we used to pick an' string 'em like beads on smooth grass stems, an' then take an' slide the whole string off into our mouths, holdin' the end o' the grass with one hand an' crammin' in the berries with t'other. Gosh a'mighty, but they was good!

They's a deal o' the sperit of early summer in a wild strawberry—daisies, an' sunny medders, an' birds' singin', an' little breezes wanderin' up the brook. An' I figger they's a lot o' tonics ye could take into your system which wouldn't do near as much good as jus' such simple, old-fashioned things as them.

—OLD DOC LEMMON.



When watering is done it should be done well—soak the ground



Hilling potatoes while they are still small helps the growth of the tubers



Keeping the dead flowers removed will lengthen the blossoming season



The rose garden exhibit of the Breck-Robinson Co. at the spring show of the Massachusetts Horticultural Society and the American Rose Society, in Boston



Paper rolls tied around the celery plants, or the regular plant bleachers sold by the seedsmen and garden supply houses, simplify blanching the stalks



Another effective exhibit at the Boston Show was that of John S. Ames, and included azaleas, yew, junipers and ferns in a rock and water garden arrangement

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK

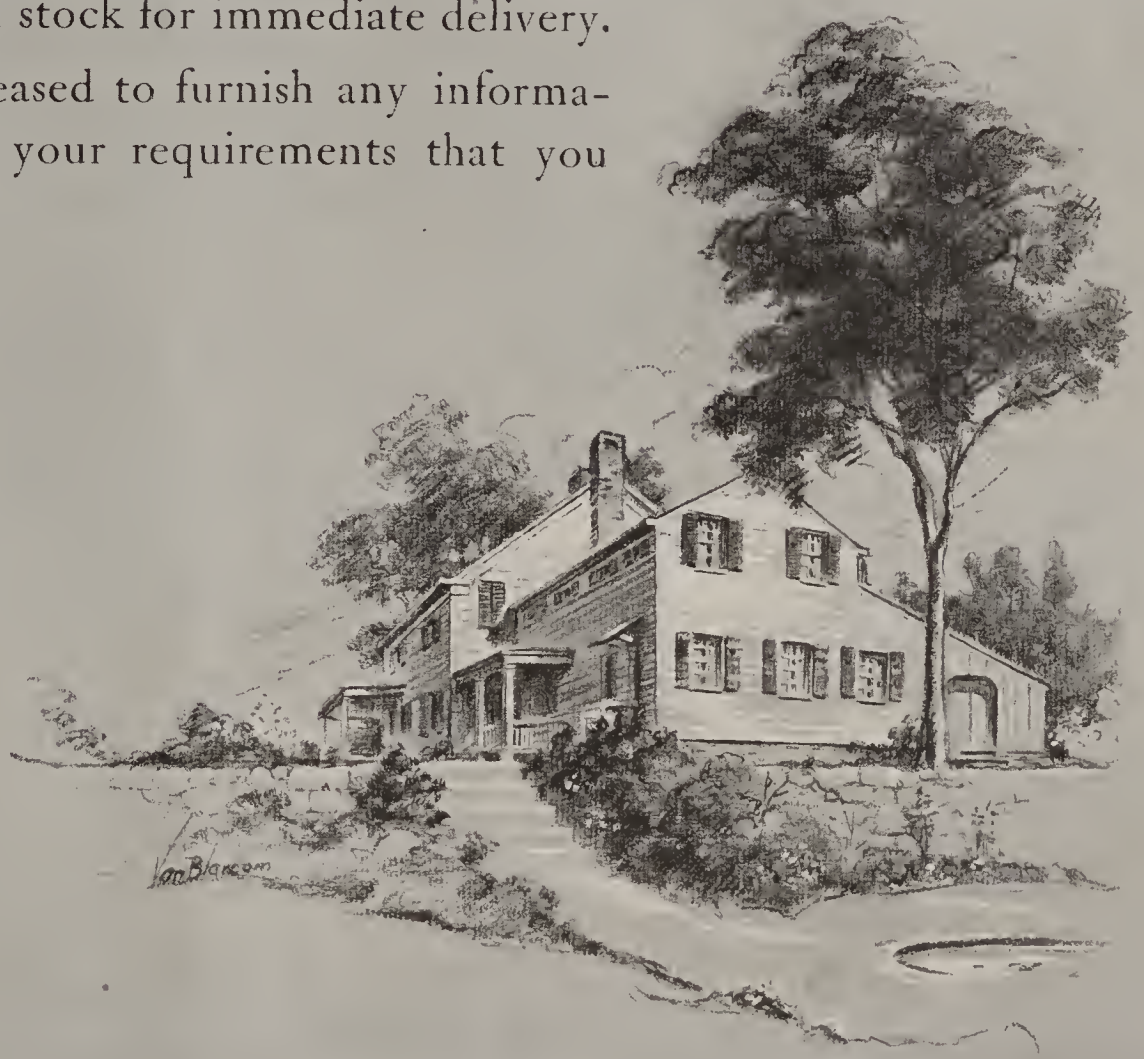
DOMESTIC RUGS AND CARPETINGS

BEING closely identified with the manufacture of most of our merchandise, the importance of durability and satisfaction in service influences our selection quite as much as the artistic merit of the article.

At no time have our stocks been more varied —more complete—more desirable.

A fabric suited to every need, practical as to quality, correct as to design and colorings, can be found in stock for immediate delivery.

We shall be pleased to furnish any information regarding your requirements that you may desire.



Hints for your Home

L&C

For happier times *outdoors*

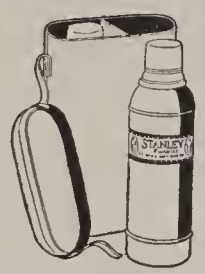
IN summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment—to help you enjoy happier times when you scamper off on picnics with rollicking children or skim the roads on long motoring parties.

Prepare now for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.

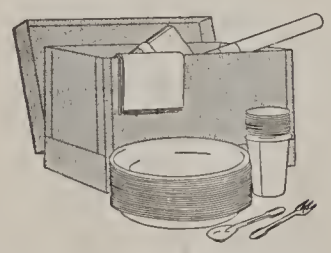


For outdoor darkness you'll want an Eveready Daylo. Flashlight 9 inches long $2.50.



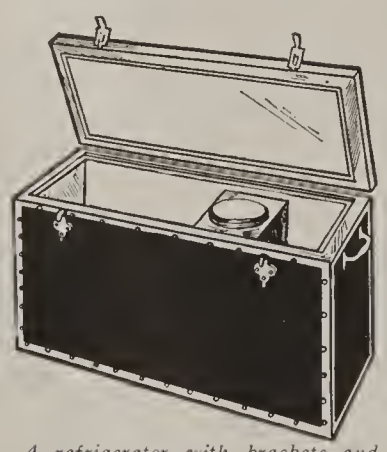


Knock it down or drop it—the Stanley Vacuum Bottle cannot break. Keeps drinks hot or cold. 2 qt. size $10. *1 qt.* $7.50. *Fine leather case for two 2 qt. bottles* $12; *for two 1 qt. bottles* $9.50.



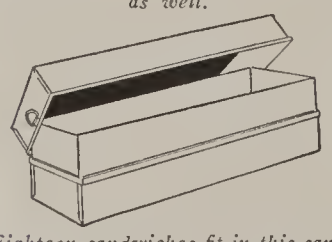
Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 1 doz. spoons, forks and cups; 2 doz. plates in two sizes; table cloth; roll of wax paper for sandwiches, and only costs $1.95.

Fresh tea or coffee wherever you go! A copper tea kettle and stand are part of this portable lunch outfit. Also containers for provisions, wicker covered bottles and table utensils. A complete equipment of fine quality, in durable wicker basket, $47.75.



A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party gathers. With galvanized lining. $22.50. *Fine for bungalows or small apartments as well.*





Eighteen sandwiches fit in this sanitary nickel box. $2.25. *Smaller box for twelve sandwiches* $1.50.

LEWIS & CONGER

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45th Street and 6th Avenue, New York

A Blue Garden Blooming in July

(*Continued from page* 52)

are here a reddish plum and there a purple, and then again almost a pale lavender. It was the same with the annual larkspurs. They were the subtlest color scheme of light rose lavender and airy lavender blue and rich deep blue that you can imagine. Even the little lobelias, that we usually think of as dark blue, a very ultramarine, were now dark blue and now light blue and then again even white. And the sage, which, for all the royal blue of its little open butterfly flowers really takes its effect from the lavender of its buds and undersides, looked quite grayed behind the heliotrope, whereas the anchusa and plumbago held valiantly to their own true blue.

"But I don't like plumbago," my sister is always saying, "because it always looks like a half-open or a half-closed flower."

"But," I always answer in defense, "it's invaluable where you need both bloom and shrub in mid-summer."

In that it is like the blue spiræa that blooms in September. And at Ken Klare the plumbago is like a low ground-covering shrub by the lily pool, absolutely delightful in the company of a few creeping roses.

A perfect garden is curiously never a garden at perfection. It is always a thing of growth, of change. So in this July garden at Ken Klare there were some flowers that were tarrying, latecomers that were out-staying the rest of their kind, but not out-staying their welcome. That accounted for the Canterbury Bells that were left. There were, too, a few iris, just here and there a belated Japanese iris, and it was much the same with some clear blue perennial larkspur that was so beautiful the gardener was letting it go to seed, and with the lupines that had been splendid in June.

Late-stayers and early-comers are always doubly welcome in a garden. In that a garden certainly differs from a drawing room! And at Ken Klare the blue funkias were among the unexpected early arrivals.

A garden grows, of course, out of the hearts of men, but, like the hearts of men, it's not a rule-of-thumb affair. It has its own happy vagaries, and so you have only to plant a true blue garden as at Ken Klare to see the kind of thing a garden loves to do. It grows a true blue garden, to be sure, and none but its nearest and dearest will ever be the wiser. But if you get very close and near to it, you'll discover here and there a single cream lupine among the blue. Again, there will be a few white heliotrope that looked as though they had faded into that color for an excuse. In another spot, a few forget-me-nots will look as though they had turned a pale pink, and among the larkspurs, for all their varied blues, you'll find a few flesh-colored ones. Delicate little touches with a charm of their own, you would call them! And only once at Ken Klare did the garden grow more daring and mischievous, and that was really no fault of its own—for how could it have suspected the claret gladiolus that had somehow stolen its way in among the larkspurs like a touch of genius in a painting? I pass it on to you—blue annual larkspur and claret gladiolus, and when the larkspurs have gone as many bellflowers to take their place!

Then there was a new kind of pansy at Ken Klare—a pansy, I mean, that was new to me—a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true to color! They couldn't if they tried, except the violas at Hyde Park, London, that are always so plainly violet! Pansies get frolicsome in July, small and playful like Johnny-jumpers, and it's rather refreshing to see them so after the luxuriousness of their springtime bloom. Refreshing and poignant, too!

But I hope I have interested you, as Ken Klare did me, in a blue garden for July, especially as it's the kind of garden, being chiefly of annuals, that doesn't interfere with either the spring bulbs or the late fall perennials, and because it is the kind of garden that will be as perfect in a nook, made up of a single kind of flower, as it will be if you combine all the blue flowers into a great garden, into a marvel of their own cool and refreshing selves. I always like things best when I know we all can have them if we will!

Reviving the Wilted Flower

(*Continued from page* 56)

producing results quite as startling as many credited to it.

From time to time during the past summer I experimented with various flowers to determine first-hand knowledge of the effect of this treatment I have described. Of a number of these experiments photographs were made, several of which are shown here.

One morning in early June, at seven o'clock in the thirteenth of that month, to be exact, I pulled a handful of daisies and buttercups and with malice aforethought laid them out to die on a rough board in the woodshed. They were soon entirely forgotten. Not until eleven o'clock the next forenoon, almost thirty hours later, did I remember the hateful thing I had done. How limp and woebegone I found them after their long fast! Still, I set about to see what might yet be done by way of resuscitation.

First I separated them into two parts and put the stems of each into a glass of water, as the picture shows. The stems of the buttercups were broken and bruised in so many places that I was morally certain nothing short of a miracle could possibly help them. Although I knew they were beyond all hope, I yet included them for the sake of the experiment.

After the stems of the flowers in the glass to the left had been cut under water, the camera was trained upon both and a time exposure was made, using a very small aperture and color screen. The exposure was of five minutes' duration. The second picture was taken an hour and a half later. This second picture speaks for itself. The daisies with stems properly cut are seen to be in perfect condition and as fresh as ever. Those with stems not cut have been very slowly recovering. I might add here that when returning to them at six o'clock I found the flowers in the tumbler at the right also in good condition.

When I came to develop the first plate, I was rather puzzled by the blurred condition of the flowers in the glass to the left. The explanation, of course, is that during the five minutes' exposure these flowers had actually risen nearly an inch, so quickly did they respond to the treatment. No trace of movement is discoverable in the other group, however.

Another day I was cutting peonies, a flower that shows signs of wilting in a very short time after being cut. Coming upon a bloom that had lost its first freshness I cut it and tossed it over onto the grass at the edge of the bed, where

(*Continued on page* 64)

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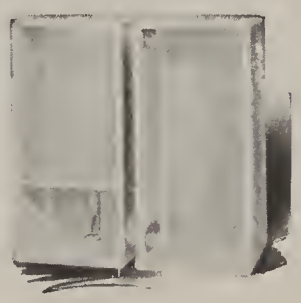
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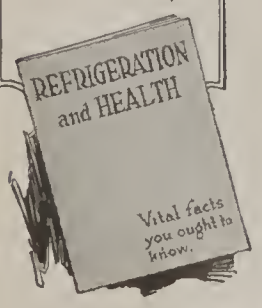


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Reviving the Wilted Flower

(*Continued from page 62*)

it lay in the hot sun for a full hour. Then it was carried to the studio and placed in a dish of water. This was in the forenoon. At three o'clock a photograph was made. So far as I could see no change had taken place in the petals since the flower had been picked up from the lawn and first photographed. The stem was cut and two hours later the camera recorded the flower's remarkable rejuvenation.

The rose is another flower which soon becomes limp unless considerately treated. Once it shows signs of wilt, merely putting the stem in water is of slight use. Wilting may be checked, but there are seldom any signs of recovery. Given the simple first-aid treatment I have described, however, recovery will be made from any stage of wilting short of actual breaking down of tissue.

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called veins.

Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

The lead photograph is of two sunflowers, put in water in equally wilted condition. It is perfectly obvious which stem was cut under water.

In the great majority of cases this treatment will prove effective. I have not, however, experimented with woody stemmed plants. I have been told that in the case of lilacs, at least, cutting the stems in hot water brings quicker results.

Owing to some peculiarity of structure certain flowers have markedly superior powers of recuperation. The pansy is one which merely put in water will freshen up from an apparently hopeless condition. Cutting the stems while not necessary in this case would doubtless cause quicker reaction under the action of the water.

Other experiments were made. The limp tip of a stalk of delphinium bloom straightened almost at once. Columbines, perennial phloxes, etc., showed the same characteristic.

One day pot marigolds and zinnias were the subject of experiment. They were allowed to wilt and then an attempt was made to revive them. The marigolds promptly responded. But while the zinnias freshened, they somehow drew too much water. The flowers became so saturated with it that the drops falling from the petals formed puddles on the table.

In many cases if flowers are very promptly placed in water upon being cut, no further attention is needed. With varieties that wilt quickly, however, like Shirley poppies, the cutting under water is quite necessary. Fully opened blooms may be handled in this way.

A bouquet of flowers that has stood for a day or two in water will occasionally show symptoms of wilting; in many cases they will recover their first freshness upon being treated.

Flowers shipped by mail or express very often fail to arrive in good condition. How often have we seen them standing around for a day or two, only to be thrown into the waste basket, when this simple treatment would have kept them in perfection condition a week or more.

A Parlor Remade

(*Continued from page 32*)

in front of the kitchen door. Such a screen is necessary since the house has no pantry.

All the gas fixtures were removed. An old brass ship lantern electrified replaces the hall fixture. In the dining room side wall candle fixtures with plain gray parchment shades succeeded a hideous center gas chandelier. The living room has low lighting, two double light lamps being adequate for most occasions. The pair of silver three-light candelabra on the mantel gives an extra festiveness. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

In such a neutral background almost any well-designed furniture would look attractive. In the room of the little house here pictured the furniture is all antique except two easy chairs, one upholstered in old-blue velour and the other with a slip cover of the glazed chintz, piped in blue silk, which latter combination is also used on the Chippendale sofa. This chintz binds together the colors used in the room—brownish peacocks with blue necks on a putty-colored and tannish background. The brown and blue foliage in the chintz is particularly attractive and the colors are very soft and lovely. The arrangement of the furniture in this former parlor must be practical and comfortable, for it is now the only living room in the house. A Sheraton secretary desk placed on the window side of the mantel balances a William and Mary highboy on the other side. One of the lamps stands on a gate leg table placed between the highboy and the mantel, while the other one stands on a table back of the sofa placed at right angles to the mantel between it and the secretary. Two easy chairs, four side chairs and two small tables complete the furniture.

Several accessories in the room give it distinction—the Georgian silver box on the mantel, the needlework screen, the old brigantine model with blue hull on the highboy, two attractive miniatures hung beside the secretary, the portrait over the mantel and several old prints, the antique chasuble in old-blue, brown and silver on the gate leg table and a very lovely Hepplewhite tea-box now devoted to cards on the secretary. The parlor has given way to a very inviting and attractive living room.

The Gardens of the Jungle

(*Continued from page 28*)

the occasional tins of cigarettes in which Degas indulged, and always the flame-colored little buck-peppers lightened up the shadows of the *benab*, as hot to the palate as their color to the eye.

One day just as I was leaving, Grandmother led me to a palm nearby, and to one of its ancient frond-sheaths was fastened a small brown branch to which a few blue-green leaves were attached. I had never seen anything like it. She mumbled and touched it with her shrivelled, bent fingers. I could understand nothing, and sent for Degas, who came and explained grudgingly, "Me no know what for—*toko-nook* just name—have got smell when yellow." And so

(*Continued on page 66*)

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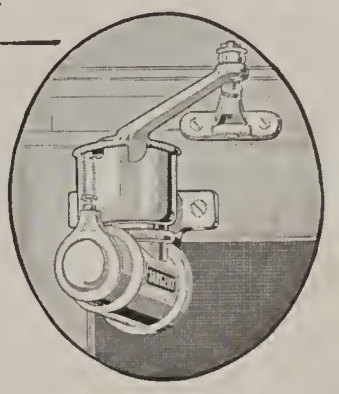
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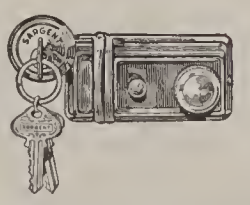
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MONARCH
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The Gardens of the Jungle

(*Continued from page* 64)

at last I found the bit of uselessness, which, carried onward and developed in ages to come, as it had been elsewhere in ages past, was to evolve into botany, and back-yard gardens, and greenhouses, and wars of roses, and beautiful paintings, and music with a soul of its own, and verse more than human. To Degas the *toko-nook* was "just name," "and it was nothing more." But he was forgiven, for he had all unwittingly sowed the seeds of religion, through faith in his glowing caladiums. But Grandmother, though all the sunlight seemed dusk, and the dawn but as night, yet clung to her little plant, whose glory was that it was of no use whatsoever, but in months to come would be yellow, and would smell.

Farther down river, in the small hamlets of the bovianders—the people of mixed blood—the practical was still necessity, but almost every thatched and wattled hut had its swinging orchid branch, and perhaps a hideous painted tub with picketed rim, in which grew a golden splash of croton. This ostentatious floweritis might furnish a theme for a wholly new phase of the subject—for in almost every respect these people are less worthy human beings—physically, mentally and morally—than the Indians. But one cannot shift literary overalls for philosophical paragraphs in mid-article, so let us take the little river steamer down stream for forty miles to the coast of British Guiana, and there see what Nature herself does in the way of gardens. We drive twenty miles or more before we reach Georgetown, and the sides of the road are lined for most of the distance with huts and hovels of East Indian coolies and native Guiana negroes. Some are made of boxes, others of bark, more of thatch or rough-hewn boards and barrel staves, and some of split bamboo. But they resemble one another in several respects—all are ramshackle, all lean with the grace of Pisa, all have shutters and doors, so that at night they may be hermetically closed, and all are half-hidden in the folds of a curtain of flowers. The most shiftless, unlovely hovel, poised ready to return to its original chemical elements, is embowered in a mosaic of color, which in a northern garden would be worth a king's ransom—or to be strictly modern, should I not say a labor foreman's or a comrade's ransom!

The deep trench which extends along the front of these sad dwellings is sometimes blue with water hyacinths; next the water disappears beneath a maze of tall stalks, topped with a pink mist of lotus; then come floating lilies and more hyacinth. Wherever there is sufficient clear water, the wonderful curve of a cocoanut palm is etched upon it, reflection meeting palm, to form a dendritic pattern unequalled in human devising.

Over a hut of rusty oil-cans, bougainvillia stretches its glowing branches, sometimes cerise, sometimes purple, or allamanders fill the air with a golden haze from their glowing search-lights, either hiding the huts altogether, or softening their details into picturesque ruins. I remember one coolie dwelling which was dirtier and less habitable than the meanest stable, and all around it were hundreds upon hundreds of frangipanni blooms—the white and gold temple flowers of the East—giving forth of scent and color all that a flower is capable, to alleviate the miserable blot of human construction. Now and then a flamboyant tree comes into view, and as, at night, the head-lights of an approaching car eclipse all else, so this tree of burning scarlet draws eye and mind from adjacent human-made squalor. In all the tropics of the world I scarcely remember to have seen more magnificent color than in these unattended, wilful-grown gardens.

In tropical cities such as Georgetown, there are very beautiful private gardens, and the public one is second only to that of Java. But for the most part one is as conscious of the very dreadful borders of brick, or bottles, or conchs, as of the flowers themselves. Someone who is a master gardener will some day write of the possibilities of a tropical garden, which will hold the reader as does desire to behold the gardens of Carcassonne itself.

Growing Hydrangeas In Tubs

(*Continued from page* 42)

with the treatment that they are to emphasize, it is advisable to have them specially designed, built of cypress with copper lining. A well proportioned square tub is 1′ 10″ wide and 2′ high outside dimensions. In all cases pots and tubs should be adequately provided with drainage, which means that the pots should have from one to three holes, ½″ to 1″ in diameter, in the bottom, and in the tubs from two to eight holes. When painting the tubs choose a color that will blend in well with the other colors, using either the color of the trim of the house or the blinds. Where the tubs or pots are to be set on the lawn, they should rest on three bricks or stones, leaving a minimum air space of 2″ between the bottom and the ground.

During their growing season, the plants require a great deal of water. This is particularly true during the period when the flowers are forming when it may be necessary to water them twice a day. In October and November they should be watered just enough to keep the soil in a semi-moist condition. Give them an application of liquid cow manure once a week before the flowers appear.

The housing of the plants during the winter months is important, and it can be done through using a cold frame, that is a pit about 4′ deep with wooden side frames and a glass top. Choose a location where the water will not drain into the pit. On the approach of the first frost, remove the plants from the pots or tubs but do not shake the soil off. Place them close together in the bottom of the cold frame and leave them exposed to the sun and air as long as the weather permits. The frame should be deep enough so that there will be at least 4″ between the top of the branches and the glass.

Cover the roots somewhat firmly with good soil, and over this then spread a mulching of hay, straw or leaf mould 1′ thick. Place glass frame on the pit and protect it with wooden boards adding a layer of straw or hay on top of the boards.

In the early spring after the danger of frost is over, remove the covers and glass frame, and after the plants have been hardened by the exposure for a few days, choose a dull day for their repotting, having the pots previously cleaned and the tubs painted for the season's use. Pick off an inch or two of the old soil and plant in rich soil of a porous nature to which has been added a sprinkling of bone meal and soot. Provide plenty of drainage in the bottom of the pot or tub. Press the new soil down in the pots or tubs

(*Continued on page* 68



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Remember the importance of the plumber in protecting the family's health

Growing Hydrangeas In Tubs

(*Continued from page* 66)

and level it up, leaving a good inch below the top for water.

Pruning consists of thinning out the weakly, overcrowded and unripened growths. These can be distinguished by their semi-pulpy and flexible texture. Where a terminal bud is weak, cut back to a stronger one. It is not necessary to guide or stake the individual panicles.

After the plants have been potted, set them close together, keeping them away from prevailing winds in a semi-sunny location for acclimation. Arrange for a canvas covering in case of frost. Separate the plants a few days before removing them to their summer quarters. As the plants mature larger pots or tubs are necessary. Allow about 6″ between the root system and the side of the tubs.

The accompanying photographs show the Hydrangea Hortensis var. Otaksa planted in specially designed tubs. They were purchased as one-half barrel plants from an Eastern nursery in 1909. The first year the twenty-two tubs averaged thirty-two blooms to the plant. In 1911 they averaged ninety-five blooms and in 1913 some of the tubs when their blossoms were counted, numbered 115 blooms.

The Facts About Electric Ranges

(*Continued from page* 55)

practical plate and food warmers.

One very pleasing stove is called a period stove because it has legs that curve and cavort like a period bit of furniture—what period we couldn't say unless it be early Edison.

Then, too, there are combination coal and electric ranges, for there are those persons who must have both—and as they are beautifully combined they make a neat and effective unit in the kitchen.

There are portable stoves and stoves that are built-in; that is, the stove that can be very simply moved from place to place if necessary, and the one that is backed into the wall and would leave a scar if it were moved. Of course the huge stoves are of the built-in type, but they, too, come with legs and are better adapted to removal.

Electric Measurements

For these electric stoves, special wiring must be effected. They cannot be attached to the ordinary electric socket. It is necessary when ordering a stove to give the voltage of your electric supply. The stoves are usually prepared for 110 volts with two-wire service from street or 110-220 volts with three-wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove an extra charge is made for voltage exceeding 220 or less than 110, because alterations have to be made.

The consumption of watts in the electric stove is a very vital question. Watts are the unit of electric power, just as we speak of 50 cubic feet of gas in measuring gas consumption. The unit of figuring the cost is not on the watt—because a watt is too small a figure out of the unit of one thousand watts, which is the kilowatt. So we call the unit of fuel consumption the kilowatt hour and we say the average stove consumes about one kilowatt hour per person per day. If a burner consumes 800 watts it means you will be charged 800/1000 of a kilowatt per hour.

According to the size of heating elements, the wattage of stoves runs from 10,000 watts or 10 kilowatts (which is the same thing) to about 2500 watts, or 2½ kilowatts on a small three-heating-unit range. This gives its total capacity if everything goes at once.

It is a little more intelligent for the housewife to read her meter than not to. So here is how it is done: There are four little dials, which you read from right to left, the opposite manner of reading this page. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore, the total is found by adding all the figures at which the dials point and always reading the lowest number which the dial approximates. But you must always subtract your last month's record from this, of course, to get this month's average; and this amount multiplied by your electricity rate would give you what your bill should be.

After all, the cost is the paramount thing in our purchasing and calculations as to purchasing. The electric stove is, on the whole, more expensive than the ordinary cook stove. The fuel cost varies, as has been said before, with the locality in which you happen to live.

In many places the electric companies have made a cooking rate much lower than the lighting rate. In such localities where the electricity is but from 1½ to 2 cents, the electricity as fuel is almost equal in cost to gas at one dollar. It has been generally admitted that, with care as to fuel consumption, a kilowatt hour per day is consumed by each individual in the house. If you have to pay three cents per kilowatt hour and you have six persons in the house, your electricity will cost you about eighteen cents per day. In the large, weighty and "watty" stoves the consumption of electricity is about 2 kilowatt-hours per day per person, but on the stock ranges not weighing over 300 pounds with a comparative low wattage (compared with the 1200-pound made-to-order range) the average is, as was said before, but one kilowatt-hour per person per day. One firm, computing 4.2 persons to average a family, states that in the use of 26,180 ranges the cost was $4.06¼ per month per family.

The value of electric cooking is not in the low cost of fuel but in the saving of labor, food conservation, cleanliness, comfort and mental or psychological delight in the shipshape and orderly method.

In cities where the cooking rate is the same as the lighting rate (around seven cents) cooking by electricity is expensive for the average folk who have to think a little about costs of living.

It has been said that electric cooking is expensive because it takes longer to cook by it than by gas. This is being overcome in three ways: first, by the proper use of electricity and the turning it off and cooking on retained heat; secondly, by the better made stove in use today; thirdly, by the use of proper sized and shaped utensils which are a very great factor in the rapidity of cooking and thence economy of electricity as a fuel.

Control and Trimmings

Most stoves are equipped with reliable thermometers and also many give charts with the stove to show the cook exactly what temperatures on that particular stove will accomplish the pop-over, the roast, or the what-not. This eliminates any basis of error. Some, too, have glass ovens which further add to the gaiety of rations.

In buying, buy of the best firms, get

(*Continued on page* 70)



The Pursuit of Happiness—How to Find It

Isn't it so that mostly we search for the things that are mostly right at hand.

We travel miles for the joys of an unending summer, when we could have it in our very yard by taking a few steps, if we had a greenhouse.

We could save the summer's flowers by bringing them inside. We could stretch out the joys of gardening all through the long winter months, making every day a glad day.

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But hold—is it? Send for booklet, entitled: "Three and One More Glass Gardens," and see if the real facts don't bear out our seeming flights.

Lord & Burnham Co.

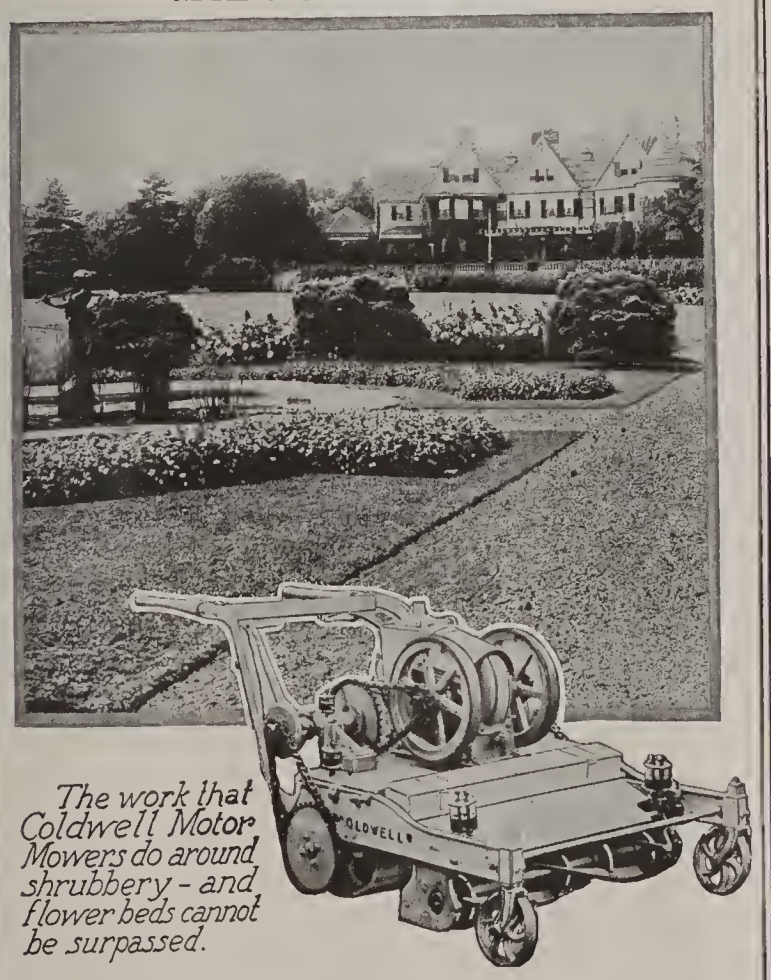
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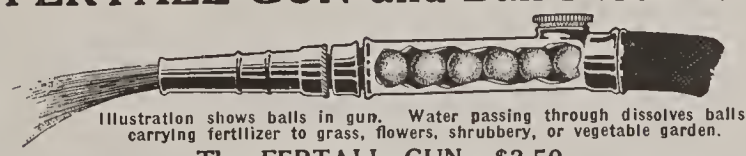


Illustration shows balls in gun. Water passing through dissolves balls, carrying fertilizer to grass, flowers, shrubbery, or vegetable garden.

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8 charges (48 balls), $1.00. One charge sufficient to fertilize, one time, 800 square feet.

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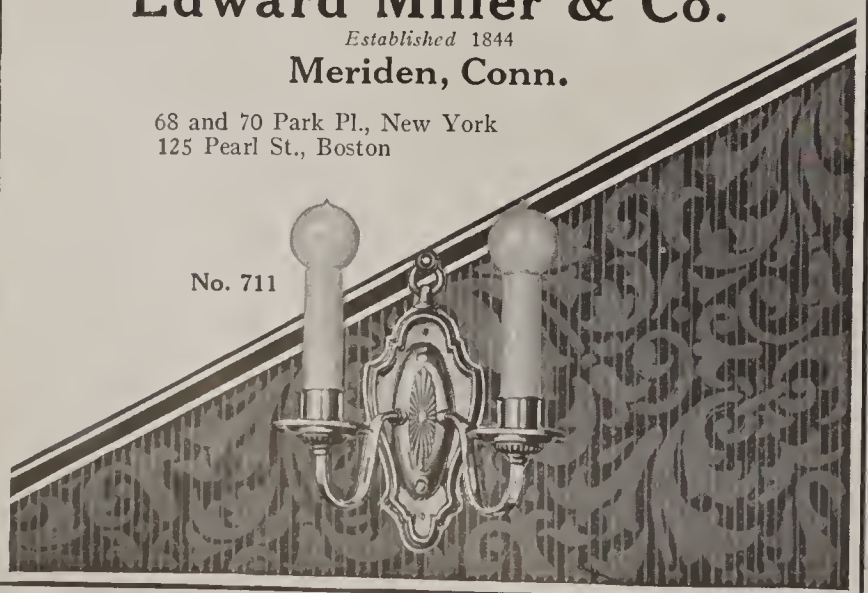
Old Brass and Black or Umber Bronze for living room.
Silver and Black for dining room.

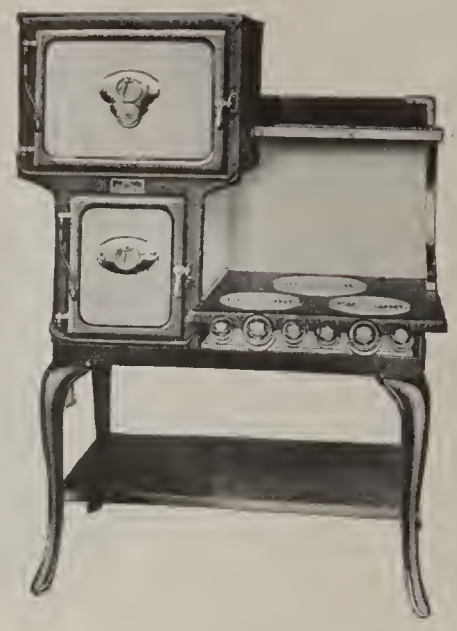
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125 Pearl St., Boston





For a small family a three-heat stove, with fireless cooker, may be sufficient. Westinghouse Electric Co.

The Facts About Electric Ranges

(*Continued from page* 68)

guarantees, see that your wiring is adequate and that everything is well insulated with asbestos or something of equal value.

See to it that your oven doors close without slamming; that when they are open they won't bend if a weight is put on them. We have seen one stove stand the weight of a man jumping on the stove oven door when it was lowered. Many a good cake has been ruined by banging oven doors.

The switches should be conveniently placed and not off in some corner. The fuses should be back-side or back of range, as they are not particularly beautiful to gaze upon and one is apt to take them for switches when rushed. But few stoves now put the fuses in the front. The fuses should be so connected that if one blows out all do not.

There is a stove on the market at present that has a fireless cooking timing device, so that when the cook goes to bed, she can have her breakfast all cooked for her (if she has stocked the stove before retiring) at any time in the morning at which she had set the clock. This you may consider a trimming, but it is a nice bit of modern life's embroidery.

In most of the stoves the fireless cooking saves time and saves your food. Basting is unnecessary; you get what you pay for in weight of the roast and lose less than by any other process of cookery. In some stoves twelve or five minutes of electricity are all that is needed; stored heat then does the work.

Dimensions and Care

The heights in stoves vary from a few inches (table ranges) to about 5′. Height to cooking top varies, too; the nearest it comes to 32″ the more comfortable, of course. The new stoves are being made with especial emphasis on the height of cooking surfaces.

The depth of stoves also varies, from the built-to-order stove which is 33″ to the stock stoves which run even as narrow as 16″, with but three top cooking or heating units instead of the average four.

As with all new devices, one must practise with the electric stove to get the best results. The first few weeks you may think you are using too much current. You will be, too, but you will learn better if you take the following into your mind:

1. Do not overheat your oven. Never let the temperature exceed the thermometer's tell-tale face.

2. Oil your oven occasionally as you would your typewriter or sewing-machine, for some "non-rusting" ovens go back on one.

3. Not only engineers but cooks often sleep at the switch. But the cook mustn't. It would be wise to have a master switch in the kitchen connecting the range to the electric supply. In this case you can turn off the electricity and there will be no danger of leaving a burner turned on when not needed. The heating plate may crack if the current is turned on without anything cooking in a utensil on top of it.

4. Don't remove burners unless repair is necessary. Boiling over of foods won't hurt the burners. Use nothing but a light non-metallic brush to rid the burners of spillings. If you use old utensils that have become rich in food deposits, thoroughly scour before using on the electric stove. The electric stove makes no deposit on utensils.

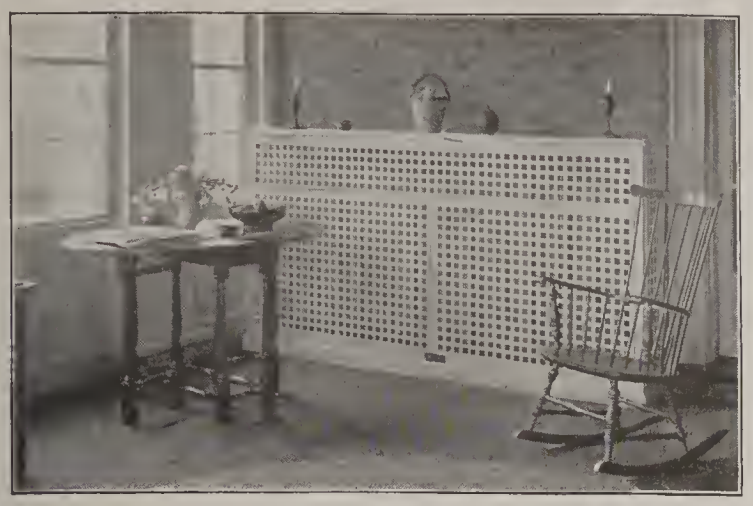
5. Turn down the burner when water boils. You have three heats. Turn from high to low at boil. Your bills will come down 75%. Use as little water as possible and by keeping the lids on you will cook by steam. Turn your switches to low at every chance you get. Ten or fifteen minutes before the food is cooked you can turn off current; there will be enough heat to cook with if your utensil is covered.

6. When cooking roasts, in about an hour, depending on the size of your roast, you can turn off full current on the top burner and cook on retained heat or on medium heat of bottom burner.

7. For safety in expense keep one burner on at Full. Start your cookery of each thing on Full and then shift to medium burners. This will save electric bills, as you won't have all your burners going full tilt at the same time.

8. Flat bottom utensils at least as large as the heating space are necessary to the economical use of the electric stove. Use as little water as possible, thereby cooking by steam and saving food. Shallow vessels take less heat and therefore less electricity.

The design of Orchard Farm, the English house on page 52 of the May issue, should have been credited to Mr. Andrew N. Prentice, architect.—EDITOR.



About This Radiator Enclosure

Now that enclosed porches are so indispensable, their heating becomes a necessity and with it comes the obtrusive radiator.

Happily it's a simple matter to enclose them.

This one has a home made frame combined with our metal grilles, the whole painted white to match the wood work.

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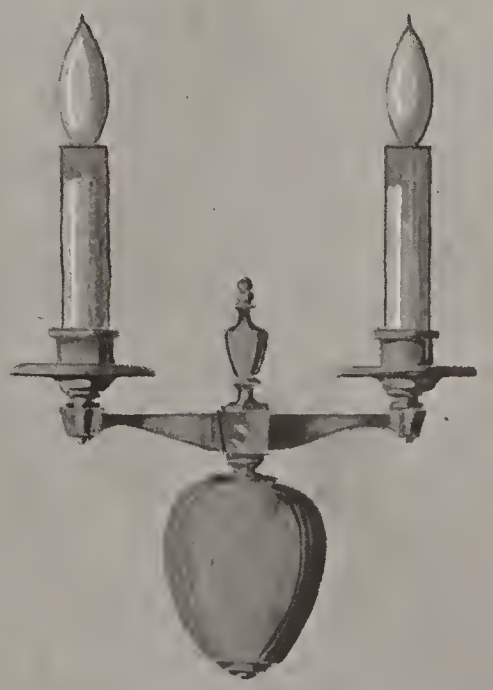
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*Showrooms equipped with model bathrooms

Collecting Early American Clocks

(*Continued from page 27*)

In Pennsylvania we find David Rittenhouse (1732-1777); Edward Duffield (1720-1801); John Child (1835) the most important among that state's clockmakers.

Of course the collector of early American clocks will come upon hundreds whose makers are unknown. He will, too, find the shelf-clocks far more common than other sorts, while the *rara avis* will prove to be an American-made wag-on-the-wall clock although hundreds of them must have been made prior to 1830.

It was in 1809 that Eli Terry, Seth Thomas and Silas Hoadley formed the company of Terry, Thomas & Hoadley, and undertook the manufacture of wood clocks. In a year's time Terry sold out his interest and gave much attention to perfecting the mechanism of the wood clock, bringing out one which he considered satisfactory in all respects in 1814. This was a thirty-hour clock with the dial works placed between the plates of the frame instead of between front plate and dial. It revolutionized the wood clock. The clocks by Terry which were of this type were called Pillar Scroll-Top Case clocks and their selling price was then $15. In design there were two upright carved pillars at the front outside edges framing the sides of the clock and supporting a carved "Scroll" cap. The year 1814 witnessed the superceding of the long-case clocks by the shelf clocks as perfected by Silas Terry, and the old type of brass clock also gave place to the newer mechanism of Terry's wood clocks. Chauncey Jerome set about the construction of a brass clock that would follow, in general, the plan of the perfected wood clocks, and in this he was successful. Thenceforward (from 1840) the wooden works gave place to those of brass.

The love of old clocks is fascinating and there is much collectors may discover about early American clocks for themselves in connection with their collecting browsings. Such volumes as "The Old Clock Book" by N. Hudson Moore (Frederick A. Stokes & Co., New York) are within reach of all and contain much detailed information.

Many of these old-time clocks keep excellent time—at least, in their own fashion. Not long ago one came the writer's way which seemed unduly obstreperous until, picking up Charles Dickens' "Dombey and Son" his eyes fell upon a passage which led to a solution of the clock's regulation—"Wal'r—a parting gift, my lad. Put it back half an hour every morning, and about another quarter towards the afternoon, and it's a watch that'll do you credit"!

The Hall of Stars

(*Continued from page 47*)

door, a meaningless space which had been formed by bringing the vestibule into the body of the hall. The awkward rectangle thus obtained was outlined with huge, dumpy pillars and pilasters, and was lighted by a window screened with an ugly wrought iron grill. The vestibule, which was exactly centered in the hall space, was doubly screened and darkened by iron grills, and so the light which finally managed to penetrate the hall was very inadequate. So, having little daylight to begin with, I decided to sacrifice it entirely, and to depend on white paint and electric light. Deliberate artifice is often more sensible than making the best of things, and a heavy white silk curtain over a dim window is more pleasing than some airy thin stuff which accents an ugly iron grill pattern and seems to try pathetically to hide iron bars.

In order to reduce the too-great space of the hall I had two dressing rooms built in, one on the left of the front door, which took in the left alcove and ran straight into the exaggerated staircase. This made it necessary to turn the lower steps so that the direct path idea was destroyed, and the staircase seemed incidental and accidental, and not so compelling. The other dressing room was placed at the extreme end of the hall, adjoining the small service hall. These two dressing rooms furnished the hall with two extra doors, which added to its interest, and also made it possible for guests to leave their wraps as they entered, and to do their primping before ascending to the drawing room floor above.

The alcove on the right of the entrance door had been an unfortunate, vacant affair holding a lone bench, and this I decided to fill somehow with green plants with at least the effect of a fountain. This was accomplished by sacrificing a little space, and making the recess circular instead of square. Within the circle was another circle, a black marble curb, which was designed to hold flower pots and some stone or marble figure. This curbed space had a drain, but no play of water, as my intention was to have a mass of flowers around some tall object of lead or stone. And so the Chinese element came into the scheme of the hall, for the perfect figure was a yellow stone Chinese lady of great and tranquil beauty.

Until I reached this point of planning I had never conceived the idea of using Empire and Chinese things together. Certainly up to this point my plan had been absolutely Empire, because the thing I wanted most in the world to do was to make a black marble floor spotted with gold stars. I had but recently returned from Italy, where I was so thrilled by the beautiful pagan floors of the Sienna cathedral, and as I found it absolutely impossible to do a floor with white bulls and swans and sphinxes inlaid in black marble, I compromised on this simple floor of black terazzo regularly spotted with gold stars.

Terazzo, as one uses the term in America, is a floor made of marble chips mixed with cement, poured and polished. The usual effect is too peanut-brittly for distinction, but by using black marble chips, and coloring the stuff in which they are mixed, we got a beautiful soft blackish gray which became lustrous black with oiling. The stars and the narrow band which follows the contours of the room, are of brass, and of course had to be set before the terazzo was poured. Having accomplished this lovely floor, we made a mantel of plain black marble. First we put on a few brass mounts on the mantel, but they seemed to add nothing to the beauty of the plain marble, so we took them off again.

The walls of the hall were paneled most carefully and discreetly with the smallest and flattest possible moldings, and a plaster frieze of a simple repeated Empire motif was used. The baseboard was of plain black marble. The lighting fixtures were reproductions of Empire ones, lyre shaped, in dark green paint and gilt.

The door into the vestibule and the window in the alcove necessarily had iron grills protecting them, grills of very ordinary design, and to screen the

(*Continued on page 74*)

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You Will Want to Plan Your Laundry as Well as Your Kitchen

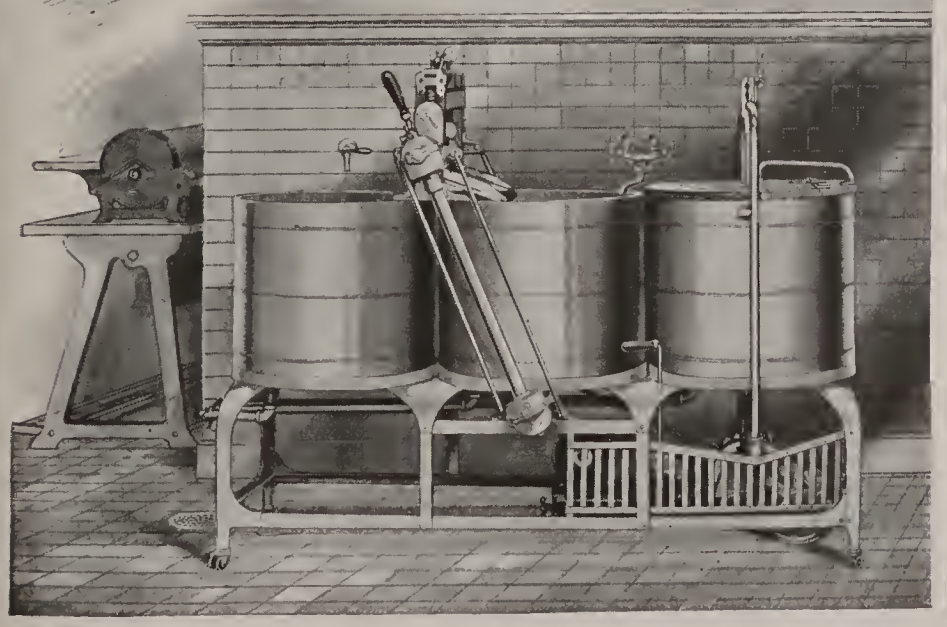
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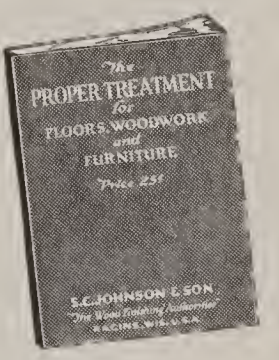
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INDIANAPOLIS, U. S. A.



The Hall of Stars

(*Continued from page 72*)

hall from the street and to hide this unsightly iron work it was necessary to devise some curtain to do decoration duty only. The low ceiling made two sets of curtains absurd, so we designed a plain, straight hanging curtain of very heavy white Chinese silk, and finished it at the bottom with a ten-inch antique Chinese fringe of bright green and bright red. This marvelous fringe was on one of those great temple curtains of Chinese brocade, originally. The length of the old hanging was exactly right for the two curtains and proved again the providence that protects decorators. The gracious Chinese lady in the alcove having given us the lead, other Chinese treasures began to find themselves, notably two ancient paintings of Chinese ladies, rare portraits on silk, which were hung on large wall spaces.

The ceilings were so low and the paintings so long that they hung like tapestries, almost from ceiling to floor. These portraits were entrancing, and in the same almost-life-size scale as the statue in the niche. One of the ladies wears an arrangement of blues and greens, relieved by an extraordinary collar of delicate, pointed white feathers.

The exaggerated length of the hall and the irregular placing of the fireplace made it necessary to find a long, ornate piece of furniture for the longest wall space. We solved this problem by taking two Italian consoles of gilt and greenish-blue, very Empire in feeling, and making them into one. This necessitated a new top of green marble. A large mirror was placed over this long console, and against the walls, flanking the mirror, we used two sphinxes of carved and gilded wood. An amusing object is the great vase on this console, an old French pottery jardiniere representing the head of one of Napoleon's soldiers. He is much too sombre for ordinary flowers, but great masses of field flowers and thistles make a very fine mass above his martial face.

The length of the hall also invited the use of an extraordinary blue and yellow Chinese rug, extremely long and rather narrow, patterned with a great twisting dragon and worn to a delightful fadedness. Ordinarily I do not like dragons in Chinese rugs because they are usually inescapable in their obvious, brutal design, but this great blue fellow is so well drawn and is so subordinated to the rest of the pattern that he is very pleasing.

The furniture of the hall is a mixture of French and Italian Empire. There is a set of extraordinary Italian chairs of dark green and gold paint, with slip seats of old blue-green faille held in place by the gilt wings of the strange birds that form the decoration of the chairs. Another lot of furniture—six chairs and a long sofa—was in the discard when we found it. In its first state it was covered with ugly red silk, its frames badly gilded. We had the frames scraped and repainted old white and gold, and re-upholstered with a heavy Italian brocade of yellow and white and red. The two tables beside the fireplace have dark green and gilt pedestals, and are covered with round silk covers finished with an old Empire fringe. The objects on the mantel are a pair of black vases of Pompeian design, and a bronze bust. There are also such treasures as an old barometer and a green and gold wall clock in the room.

The two dressing rooms and the elevator which open from the hall are all decorated in the Directoire manner. The elevator, which was decorated by Paul Thevenaz, is paneled with mirrors painted in grisaille, charming figures of women, and balloons, and kites and parachutes. The dressing-room for men is very long and narrow, its main piece of furniture being an extremely long console upheld by two black sphinxes, the top of the console being green malachite.

The general impression this hall gives is of a great coolness and dignity, because despite its numerous objects of different decorative values, unrelieved spaces of wall and floor are maintained. One has a feeling, on entering it, of simplicity and serenity, and on leaving it a pleasant memory of beguiling, though dissimilar, decorative effects.

ON HOUSE & GARDEN'S BOOK SHELF

CREATIVE CHEMISTRY
By Edwin E. Slosson,
The Century Co., New York City.

HERE is an unusual book, written in simple, non-technical terms of one of the most absorbing of subjects—chemistry. It is a book primarily for the layman, for it assumes no previous knowledge, on the part of the reader, of this science. It is not only a recital of the necessary facts in plain language but an exposition of the subject done in so interesting a manner that the reader's interest never flags. It is not a case of writing down to the uninitiated but of telling in a peculiarly vivid way, one of the most fascinating stories in the world. The part that chemistry plays in the lives of mankind, its tremendous place in the recent war and its importance to the welfare of any nation, is shown in this book in language shorn of obscuring technicalities.

Mr. Slosson starts with the story of nitrogen, and very properly, for it was this element that won and lost the war. As the essential part of all explosives from gunpowder down, and as one of the thirteen necessary elements to the prevention of land starvation, it is truly "the preserver and destroyer of life."

The various subjects dealt with include rubber, cellulose, sugar, cotton, corn, gases and metals. In each case is shown what creative chemistry can and does accomplish with all these materials and how a little knowledge of this science need not be a dangerous thing. The most interesting of all is the story of coal tar—its myriad uses from the oils and gases down to medicines, perfumes and all the colors of the rainbow. From this we learn the tremendous value of the aniline dye industry and the great strides made by America in a very little time under the pressure of necessity.

Mr. Slosson has two qualities rare in a scientist—imagination and a sense of humor. Both are apparent in this book which should please the scientist and layman alike, for it is packed to the brim with the wonders of the scientific world, told in so vivid and entertaining a manner that it has the interest of a brilliant modern novel and is readable from start to finish.

AMONG ITALIAN PEASANTS.
By Tony Cyriax. Illustrated.
E. P. Dutton & Company, New York.

SOMEONE has said that Englishmen all turn aristocrats when they cross the Alps. "Among Italian Peasants" clearly shows that whether this be true or not, its author, Tony Cyriax, holds heart-sympathy with the *contadini* of Italy and creates for us a remarkable picture, true in its very essence, of Italian peasant life. Muirhead Bone, a distinguished artist and a compatriot

(*Continued from page 76*)

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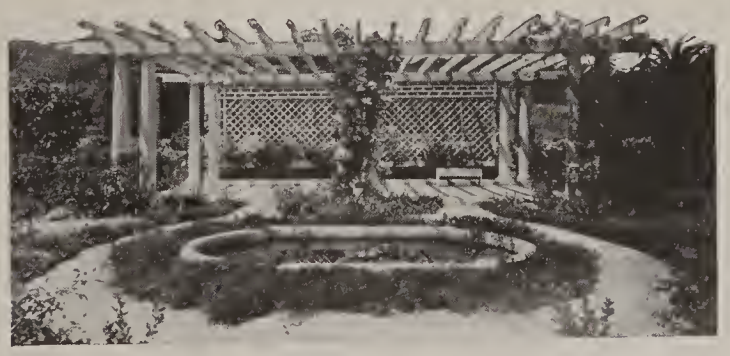
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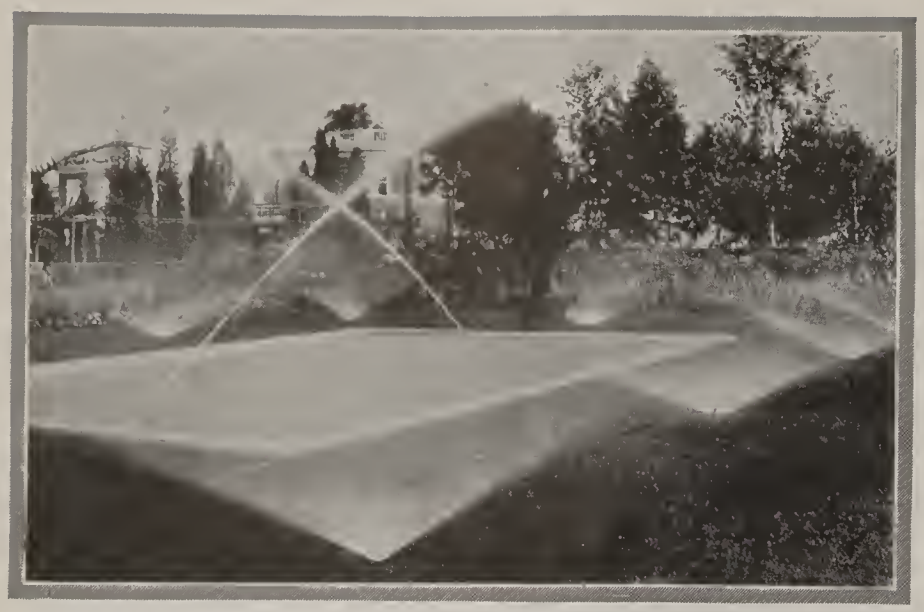
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On House & Garden's Book Shelf

(*Continued from page 74*)

of Miss Cyriax, contributes the preface, wherein he writes particularly of her illustrations accompanying the text. "If we consider how well we know in advance what an artist means by his sketches of Italy, we must confess when these pages have been well studied, how little we could have anticipated the drawings of Miss Cyriax. In place of the well-thumbed repository most of us find it, her Italy is a vivid, hard, strange new place, peopled by workmen and peasants, who have a fascination about them that the picturesque could never give. They are a living people, who go about their tasks quite oblivious of this foreigner among them, who must surely have been disembodied to seize such an interior as that of the group round the table, the unwinking eye of the lamp keeping company with the man turning over his *Corriere* for the hundredth time, too sleepy to give up, wistful to extract the pinch of marrow his eye noted some time back. How perfectly it gives the long-drawn-out ennui of the Italian peasants' night! Or, 'After the Funeral' ["The Mourners"]—is it not perfect in its way for humor and character? The quarrel which has broken out at last ["An Altercation"] as everyone knew it would, is expressed with the singleness of heart and the freshness of insight which we associate with only the great artists. It is a disarmingly small sketch, but it is a masterpiece of simplified character, exactly right in its putting down. We are all yearning for the genuine naïf. This artist is brimful of it. . . . There is a rare temper displayed throughout these sketches, breathing a noble democracy and sympathy which entitles Miss Cyriax to be considered a new personality in art."

The five full page color illustrations and the eleven black-and-white page illustrations certainly display this freshness of insight and are, in their way, as untrammeled as the best paintings by Gaugin. So many painters and illustrators of Italian subjects have seemed to leave out the real spirit of the people in attempting to depict portrayals of the Italians. But Miss Cyriax is completely successful in sympathetically bringing to the surface in her drawings and in her writing the tone of the people with which her art is concerned in this volume. Indeed, one can well understand how the little Riccardo of these pages divined that she was *molta simpatica.*

"Among Italian Peasants" is not a novel, not a story with a central plot. Instead, its two hundred and sixty-three delightful pages—not a dull one in the book, unless, perchance, to the reader who craves the hectic—carry on the simple narrative of the life of an English artist sojourning in the farmhouse of an Italian peasant and his wife, a nook on the mountain-side between the town below and the village above them. The daily routine, the hopes, fears, simple pleasures, the tasks, sorrows, griefs, joys, quarrels of the simple folk of this *borgo,* —all these things Miss Cyriax records in a manner to hold our attention. Here the character of the peasantry of young Italy is revealed to us without the philosophizing such as we find in D. H. Laurence's Italian sketches, incomparable as these latter are in their field; but we feel when we have put down the book that we have been brought close to the soul of these humble folk. "The Dance at the Inn" (Chapter II) and "The Police Court" (Chapter VI) are two of the best scenes of Italian life that we have. Miss Cyriax has the gift of seeing all sides of her characters. She sees clearly, as does our own Zona Gale, the little things that count. There is the *contadina* Rosina who follows through the pages, skillfully drawn, her virtues as well as her faults, that nice offsetting and balancing which, happily, finds some good in the worst of us, some "bad" (soul-saving discovery!) in the best of us. The inn-keeper, Nino, has, contrary to police regulations, broken the rules of permitting a dance on his premises. He must go to court in consequence. Rosina, who has enjoyed herself at neighbor Nino's party, now persuades herself that Nino is a martyr, the object of persecution. "Besides, how unjust to summons the poor fellow for having his door open! . . . Hadn't the place been empty of guests? It was absurd altogether. . . . The police were ready to take out a summons for anything. *Madre mia,* what a world it was! Thus argued Rosina as we walked down the road between the terraces of vines and olives and around nasty precipitous corners. She had long ago forgotten the real facts of the case, the jolly dance and the scuffle up the back path. She was most indignant at the way Nino was being treated."

And then when evidence seemed to be in Nino's favor, the perplexed magistrate turns to the chief of police with a question. "For my part," the chief of police answered, "I always believe what my men say." Such touches as this of this "Main Street" of Italian countryside life run through the book. In literary quality, "Among Italian Peasants" may not reach the standard of rhetoric one wishes, perhaps, it did, but its charm, its freshness and its insight certainly justify its publication and commend its reading by those who would know Italy.

A SUCCESSFUL SMALL GARDEN

WHEN I tell you of the most successful flower garden I ever have seen, I mean one on Long Island that is a thing of beauty from the coming of the first snowdrop in the earliest spring until the blighting of the last hardy chrysanthemum about the first of December. One that even through the scorching midsummer is never watered except to stimulate exhibition blooms, yet is a constantly changing, lovely picture.

Can you imagine in such a spot thousands, literally thousands of spring blooming bulbs alone—daffodils, narcissi, lily-of-the-valley and tulips that remain in the ground all year, yet after flowering mysteriously disappear to give place to iris, peony, rose, and the midsummer perennials, well termed the aristocrats of the garden? And before the last of these are gone begin the reign of the fall beauties, of which the dahlia is king and for which the grower wins many a blue ribbon!

The designer of this little garden which occupies only the rear of a 30′ city lot is Mrs. Elsie Tarr Smith, a writer as well as an authority on flowers, of Flushing. Here she has done much through the well-known Park Garden Club of that place, to stimulate interest in the cultivation of the finest varieties both indoors and out, and takes pride in growing flowers the year around without glass. As the front end of the lot is occupied by the dwelling, the rear is left in nearly a perfect square. The tiny grass plot in the middle maintains that first rule of landscape art, "Preserve open lawn centers"; while the graceful curves of the surrounding flower-beds demonstrate the second rule, "Avoid straight lines"; and for the third rule, "Plant in masses, not

(*Continued on page 78*)



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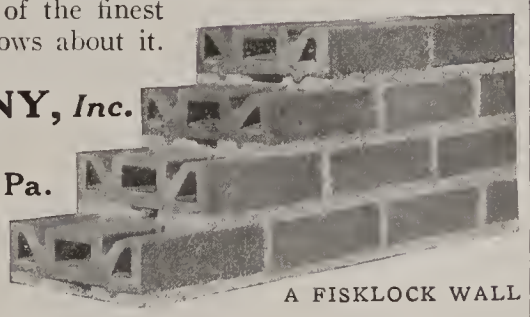
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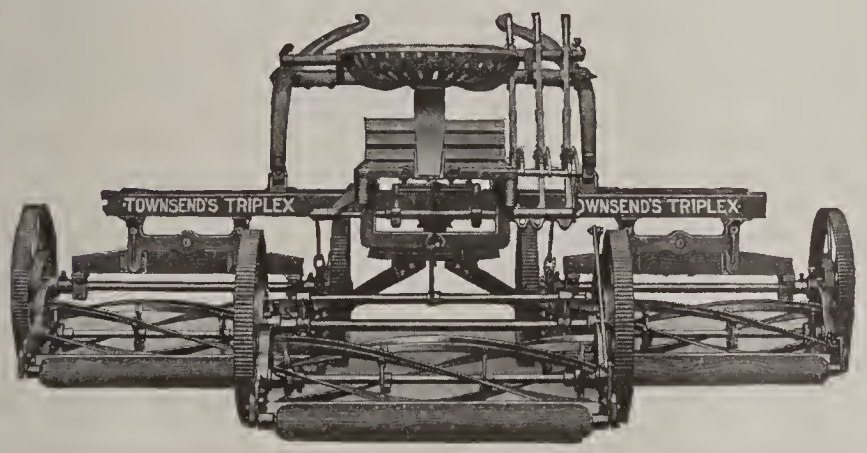
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A Successful Small Garden

(*Continued from page 76*)

isolated", the owner has caught the true meaning. Not only does she utilize every inch of space, but the tops of the spring bulbs are buried as soon as the flowers are gone, to allow the bulbs to mature properly yet leave room over them for the short rooted annuals and the nearby spreading later favorites. Moreover, her Pride of Haarlem, Emperor, and King of the Blues (for she knows her plants, like her friends, by name), appear in wonderful clumps that are a delight to the eye.

In accounting for her splendid success, Mrs. Smith tells you that the first requisite for a fine garden is the proper soil, kept in proper condition. For example, her tiny wild garden (a 3′ strip bordering the walk between two houses) with its almost tropical ferns and a Jack-in-the-pulpit that is prince for size, has attained its present luxurious growth owing to its necessary sour soil being fertilized regularly but only with leaf mould, which contains the phosphoric acid supplied in its native environment. Likewise, the lilies-of-the-valley grow to their wonderful size because in addition to their desirable shady situation, and leaf-mold diet, they are nourished by the nodules of nitrogen released from the roots of a nearby pod-bearing wistaria.

A sunken, covered barrel in the center of the little lawn serves as compost container, receiving every bit of grass-clippings, leaves and weeds, which are turned regularly and allowed to mature for two years in order to provide her own tonic rich black mold. Then, besides giving certain plants their regular feedings of a special compound (10 lbs. sheep manure, to 5 of bone meal and 2 of soot, particularly fine for roses), she has had spread on this small garden every fall for the past fifteen years, a wagon-load of old, thoroughly rotted stable manure. A whole spadeful goes into each hole left by the removal of the dahlia tubers, nourishing the spots for the next season. In the spring this top dressing is carefully worked in, so that her beds at all times have the finest soil, especially adapted to the needs of each particular plant.

Two other factors are almost equally stressed by Mrs. Smith—watering and fine stock. She does not believe in using the garden hose, but immediately after a rain rakes over the earth to break the air channels, letting out the moisture and covering with a dust mulch that keeps in the dampness. When necessary to water during a drought, her hose may play all night, to soak the ground thoroughly, but not be used again for months. Mere sprinkling of the surface she pronounces seriously injurious to the roots.

Then (most important in such a limited space) she grows only the choicest varieties. No room for common things. There may be only one hollyhock, but that will be a gem; only three or four roses, but every one an aristocrat, and bred for the longest possible period of bloom. Dahlias alone are grown in the greatest profusion, but the kinds are worth from $.50 a seed-packet to $5.00 a bulb. All of which leads directly to the subject of definite plans and intensive planting.

Periods of Bloom

As flowers throughout the entire season are the most desirable feature of any garden, the different periods of bloom should be the first consideration. Naturally one thinks first of the bulbs and root varieties, and equally important, their flowering time. The dainty scilla, snowdrop and crocus appear in March. The lovely LaReine (single) tulip opens early in April, although half a dozen others precede it. The early doubles follow closely, succeeded by the gorgeous Cottage, giant Darwins, and the artistic bronze, buff and lavender tinted Dutch Breeders up to June. And as even the Byblomes and Bizarres, with an ancestry dating back to the historic Dutch craze of 1635, can be bought for fifty cents per dozen, anyone that knows how to buy may enjoy them.

Some narcissi start as early as April, and many run through May. The jonquills and daffodils being members of the same family are distinguishable by the length of the trumpet and varying leaf. At this time also appear the hyacinths, followed by the lily-of-the-valley.

The iris, however, is one of the most satisfactory of all these early bloomers, ranging from the 6″ dwarfs in April to the magnificent 4′ Japanese, of heavenly shades in July.

The modern peony is a perfect surprise to one who has not followed its remarkable development in size, form and color, and it occupies an important place on the chart for May and June. And the hardy lilies—they can be chosen for bloom from June to October!

The dearly loved roses begin in June, too, and many, including the everblooming, continue up to Thanksgiving.

It is to the perennials, with a couple of the biennials, that we should look in the hardy garden, for the greatest profusion of choice bloom. Starting early in April with rock madwort, Iceland poppy, English daisy, we can follow in May with the creeping phlox, blue Virginia phlox (perfectly adorable with certain tulips), columbine, bleeding-heart, Canterbury bells, running into June with Oriental poppies, hardy candytuft, baby's breath, pyrethrum, foxglove and delphinium.

Midsummer Flowers

For midsummer come many of our grandmothers' favorites — anchusa (Dropmore variety), Sweet William, Rose campion, monkshood, lupin, saxifrage, red-hot-poker, rocket, sneezewort, spiderwort, forget-me-not, coreopsis, coral bells and snapdragon (considered an annual, which may be carried over if protected) many of which bloom on into the fall. At this latter time we can also have the bellflower, the balloon flower, the perennial phlox, second blooming of delphinium, meadow sage, shrubby clematis, Japanese anemone, leadwort, and blanket-flower. The late fall brings the wide range of hardy chrysanthemums, now of particular beauty. Just preceding them, as it were in a class by themselves, are the dahlias which can be grown so as to flower any time from July to frost. And the Christmas rose (*Helleborus niger*), the only permanent border plant with evergreen foliage, blooms in December and January, even under the snow.

But as no one would think of attempting to have them all, and the chosen favorites leave gaps in color as well as the blooming season, the annuals have an important place to fill. Among those invaluable come the sweet alyssum and cornflowers, blooming steadily for months and reseeding themselves year after year; snapdragons and cosmos, flowering from July to November, asters from August to October, sweet peas—some varieties good for four months—and then the wealth of different poppies, for bloom the entire season.

Then the tiniest garden must have its share of shrubs and vines, and against the house and fence, for background, Mrs. Smith has her buddleia, clematis (Jackmani), spirea (Van Houttei), and forsythia, with other favorites, many of which furnish cuttings for a breath of spring indoors in midwinter.

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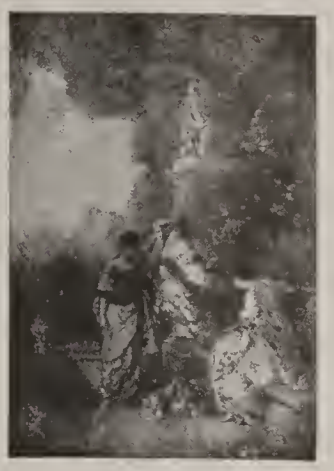
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Mirror with decorated Frame $35.00. Iron and glass Flower Sconce $18.00. Old Chinese Jar $50.00. Italian Commode $135.00.

P. JACKSON HIGGS

Formerly President of
"The House of Philip Oriel," Inc.

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DECORATIONS

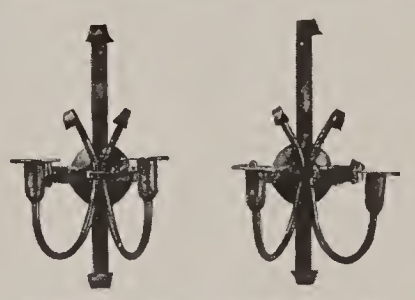
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AGRACEFUL lamp for a dressing table or console comes in antique green and gilt metal on a marble base in both right and left designs. 13" high. $15.

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Inlaid Commode, 18th Century — Old Flower Painting — Pair Directoire Candelabra—Pair Painted 18th Century Italian Chairs

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Jenkins Bros

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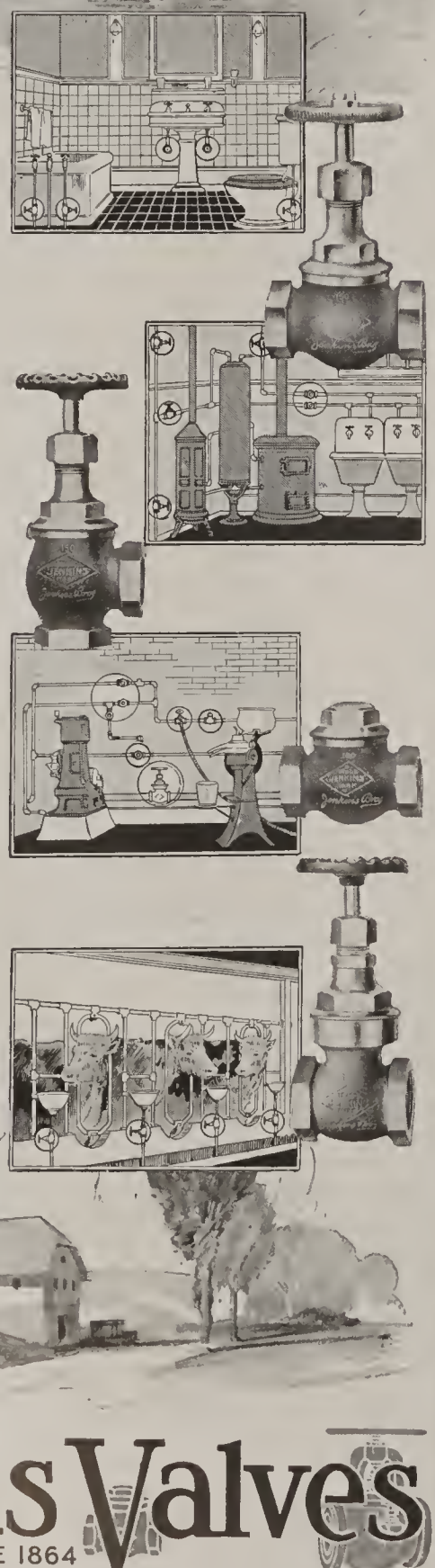
The heavy, strong, and substantial valves made by Jenkins Bros. are widely used in country estate plumbing where it is the desire of the owner, architect, and plumbing contractor to make the plumbing the best in every way.

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The initial cost of Jenkins Valves may be more than the light weight valve, but their absolute dependability and the satisfaction they give make genuine Jenkins Valves the least expensive in service.

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Jenkins Valves
SINCE 1864



A Mother Goose motif, taken from the valance, is reproduced on this nursery window shade

DECORATED WINDOW SHADES

TO have shades both practical and artistic has always been more or less of a problem. Of late, we have tried doing away with them altogether, substituting layers of gauze, chiffon or silk for the roller shades of glazed cambric or linen. This method of shading a window, however, is not always satisfactory and is not adaptable to all rooms. Glazed chintz shades are charming and effective but again cannot be used in certain interiors. If figured upholstery or hangings are used, a definite pattern in a window shade is apt to conflict with other designs in the room and detract from the harmony of the whole.

On the bottom of this page is shown a new type of shade that can be made to harmonize with practically any scheme of decorating. An old-fashioned figured wall paper has been used with one of the motifs repeated, in the same colors, on the white cambric shade.

The picture at the top of the page shows a window in a nursery and nothing could be more charming or appropriate than the Mother Goose valance of cloth or heavy wall paper with one of the designs reproduced on the shade and window box. There are other designs for nurseries. Gnomes, fairies and elf folk are reproduced on these shades and, best of all, is a quaint theme from Alice in Wonderland. These designs are painted on the best quality white cambric and there are many possibilities for unusual effects. The shades can be furnished to harmonize with any type of wall paper, flowered, plain or striped, or the pattern may follow a motif in the chintz. If plain hangings are used, a decorated shade will lend interest.



Window shades of fine quality white cambric are decorated to harmonize with any color scheme desired. Here the hand-painted design is taken from the wall paper. These shades are $8

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from our already low prices, in many cases less than the present-day wholesale cost of importation

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All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

The natural preservative in Redwood, and the absence of pitch and resin, are the reasons why it should be used in the more elaborate and spacious homes where the building investment is so great. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding figures.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

Resists Nature's Destruction in All Climates

Redwood, unlike most other woods, is free from resin and pitch, and contains a natural preservative that permeates the wood, giving a remarkable resistance to all forms of rot and decay. Redwood is moreover unusually slow to ignite,—a poor food for flames, and easy to extinguish.

Redwood has a close grain, providing a surface that has been aptly called "Paint-tenacious," while the body of the wood contains innumerable small, regularly-formed, dry air-cells unclogged by pitch or resin, which give high insulating power against heat and cold—thus minimizing warping and splitting —so common in ordinary woods.

No matter how hot or cold, dry or moist the climate, or how radical the changes, Redwood gives best service for the longest time. For siding, roof and side shingles, eaves, gutters, door and window frames, porch columns, posts, water tables, mudsills, rails, fencing, lattice—wherever there is a tendency to rot and decay—Redwood is the best wood to install.

Please send to Chicago address for Redwood Information Sheet No. 11 on "Residential Buildings."

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THE PACIFIC LUMBER CO.
San Francisco, Cal. Los Angeles, Cal.

The Largest Manufacturers and Distributors of California Redwood



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The joy of serving delicious fresh-picked strawberries from your own garden is beyond compare. Your family and your guests will join with you in appreciating this tempting delicacy.

With all the taste and flavor of the strawberry then at its best, just after picking, and the pleasure and pride at your partnership with nature, you will have a delectable dish of fruit of which the taste will long remain.

We have specialized in Strawberry Culture for forty-three years. Our reputation and the high quality of our plants are recognized from one end of the country to the other.

Lovett's *Ready-Grown* Strawberry Plants

To save you time and labor, and to give you perfect bearing plants, our specialists months ago carefully placed in the soil the "Mother Plants", choosing just the proper kind of soil; and have since given them just the right care and attention. Now the children are ready to travel to your garden and come into bearing for your home table.

For Fruit This Fall: The following chosen varieties are all fine pot-grown plants and will bear fruit this fall: Champion Everbearing, Francis, Ideal, Lucky Boy, Progressive, and Superb. These are standard everbearing varieties, with the exception of Lucky Boy and Champion Everbearing, which are new sorts, showing great improvement over older varieties. They have our hearty recommendation. We will send six each (36 in all) for $3.75; or a dozen of each (72 pot-grown plants in all) for **$7.00**

For Strawberries Next Spring: We will send you the three wonderful Van Fleet Hybrids, which have created so much favorable attention the country over: Early Jersey Giant, John H. Cook, and Edmund Wilson. These will all bear fruit next June. Twelve of each varieties (36 pot-grown plants) for $3.50; or twenty-five plants of each variety (75 plants) for **$6.50**

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Full directions for planting and care sent with each shipment. The plants are shipped with ball of earth, so they will safely transplant, are carefully and properly wrapped and come to you by express.

Send for CATALOGUE No. 102, containing complete list of varieties with descriptions of unusual clearness. Sent on request. Mention House and Garden.

J. T. LOVETT—Monmouth Nursery

Strawberry Specialist for 43 Years

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The mesembryanthemums are curious creeping plants which store water in their leaves. They are grown under glass in winter and outdoors in summer. This is M. depressum, with yellow flowers

THE FIG-MARIGOLD OR MESEMBRYANTHEMUM

THE South African flora is twofold: one part is representative of tropical Africa, while the other is entirely different, something that is peculiarly its own, and seems to fit the Cape Colony. This second is a conglomeration of the southern species directly derived from prehistoric ages, a slightly changed remnant of a former geological flora. In this class the mesembryanthemum belongs.

The beauty of the flowers of the mesembryanthemum, the peculiar shape of their leaves which, through the thick, spongy, succulent network are such a contrast to most of the other flowering plants, have found numerous friends among the lovers of plants. Their entire shape and leaf form show characteristic adaptations to a dry and somewhat desert-like environment. In mesembryanthemum the water reservoir is the leaf, and the cells of the leaf are comparatively large, its walls thin, and its protoplasma a thin hollow ring enclosing the slimy cell sap which quickly takes up all the moisture absorbed by the roots. Then, during periods of continued drought, water is taken from these reservoirs as it is needed.

The culture of these interesting and beautiful plants is very simple if they are not kept too warm nor lack a sufficient quantity of fresh air. During the winter they should be kept at a temperature ranging between 40° and 50° F. Water should be given only on sunny days and then in moderate quantities, but in summer, especially during the vegetative stage, they should receive more. These plants should be kept in sunny places, for many of the flowers open only when they are kept in the sun.

Mesembryanthemums are planted in the spring into quite large pots. At this time the fine root hairs of the root balls are cut off with a sharp knife, and then they are placed in a mixture of humus, hotbed soil and sand. The flower pot should receive a good foundation of potsherds so that the excess water will drain off quickly. Propagation takes place through seeds or from cuttings. The latter form roots quickly if they are placed in a sandy hotbed soil.

E. Bade.



Other forms have slender, needle-like leaves rising 1′ or so above the ground. In all there are over 300 species, most of them native to South Africa

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House & Garden has a weakness for windows. When they look out on a harbor where sails flock in at sun-down, it likes to build broad window seats under them—so broad and deeply cushioned that one might sleep there some summer night.

Or if it's a matter of some city window which doesn't open on any faery land—forlorn or otherwise—it likes to make the leaded panes a background for such a Japanese silhouette as this.

If you have any windows in your house—casement, French, or just plain windows—that you think aren't doing all that windows might do, write to the House & Garden Information Service.

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The House & Garden office is constantly in touch with decorators and architects, with shops and houses. There is no question about your house or your garden that it will not answer cheerfully and promptly. And it will give you the sort of expert advice that will save you a delayed decision and perhaps a loss in time and money. There's nothing like getting a fresh eye on some arrangement in the house. House & Garden thinks about nothing but houses and gardens—and it would like to think about yours awhile.

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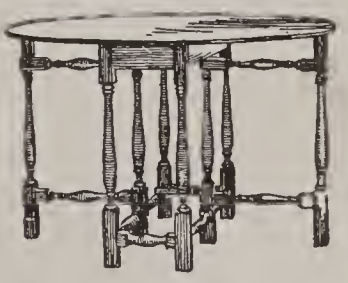
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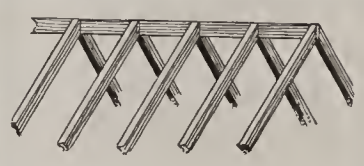
Remember, also, the great architectural beauty of Red Cedar Shingles for side walls, their wonderful adaptability for colonial homes, bungalows and for modernizing old homes. Note the pleasing patterns in laying and the beauty of tone when stained.

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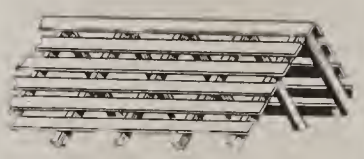
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The Rite-Grade Inspected trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 3½ million squares annually. The Rite-Grade Inspected mark on a bundle means that the shingles are produced by a member of our Association, and are guaranteed by official inspection to be up to grade as to thickness, grain, selection, uniform size, and covering capacity.

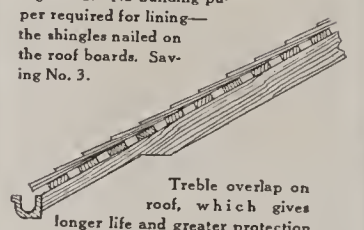
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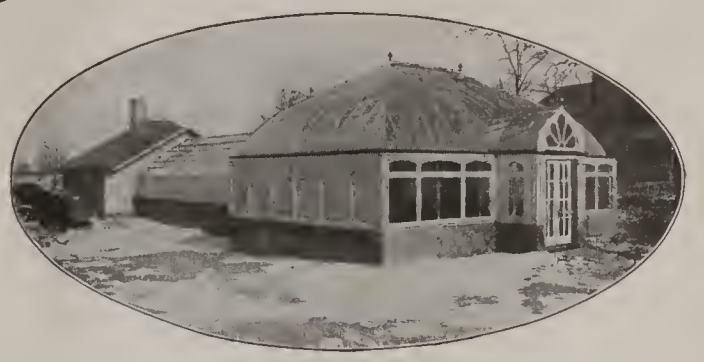
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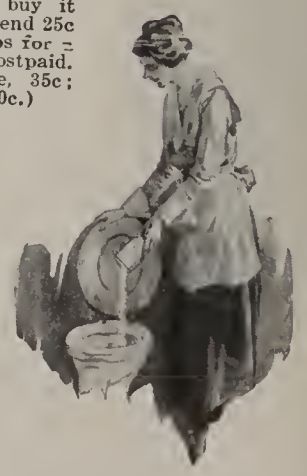
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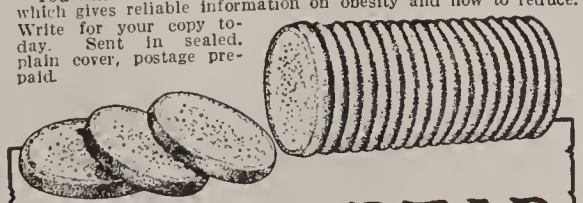
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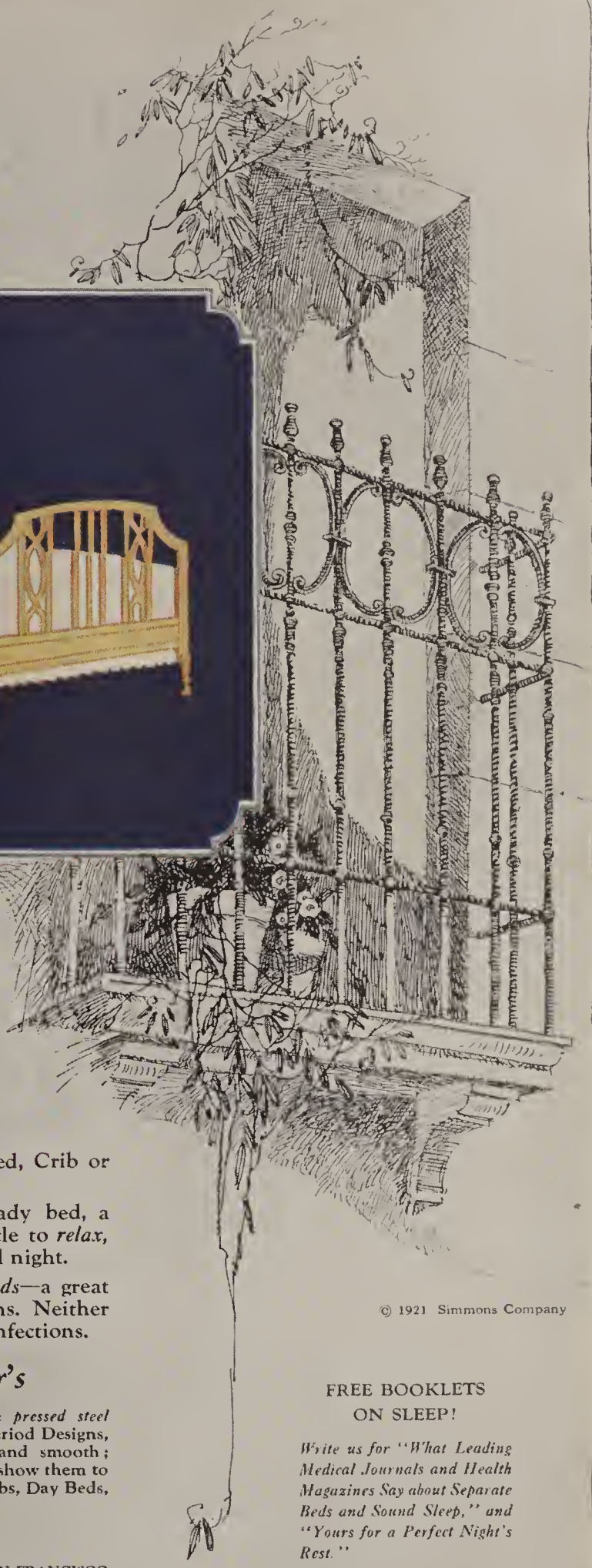
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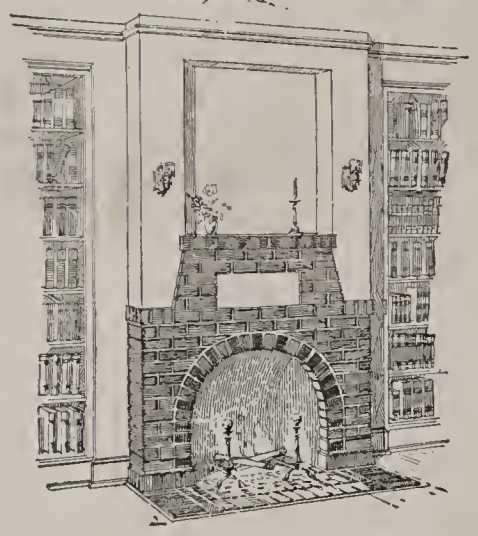
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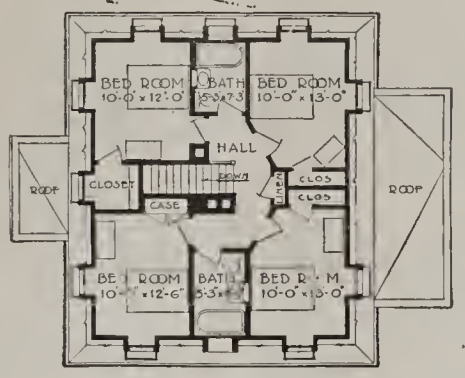
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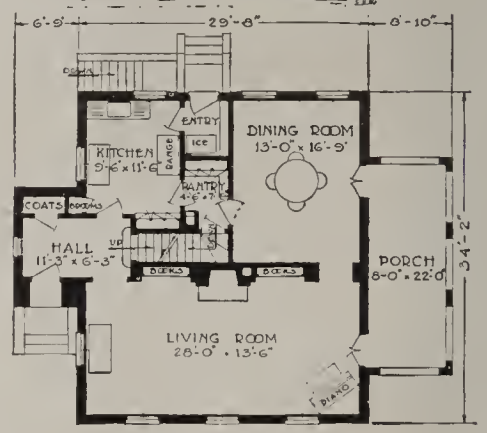
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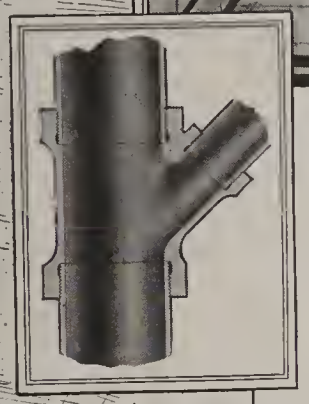
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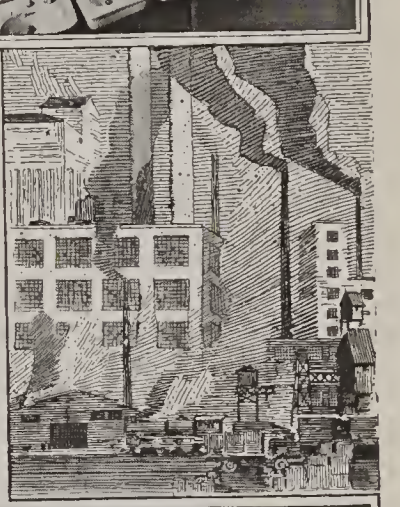
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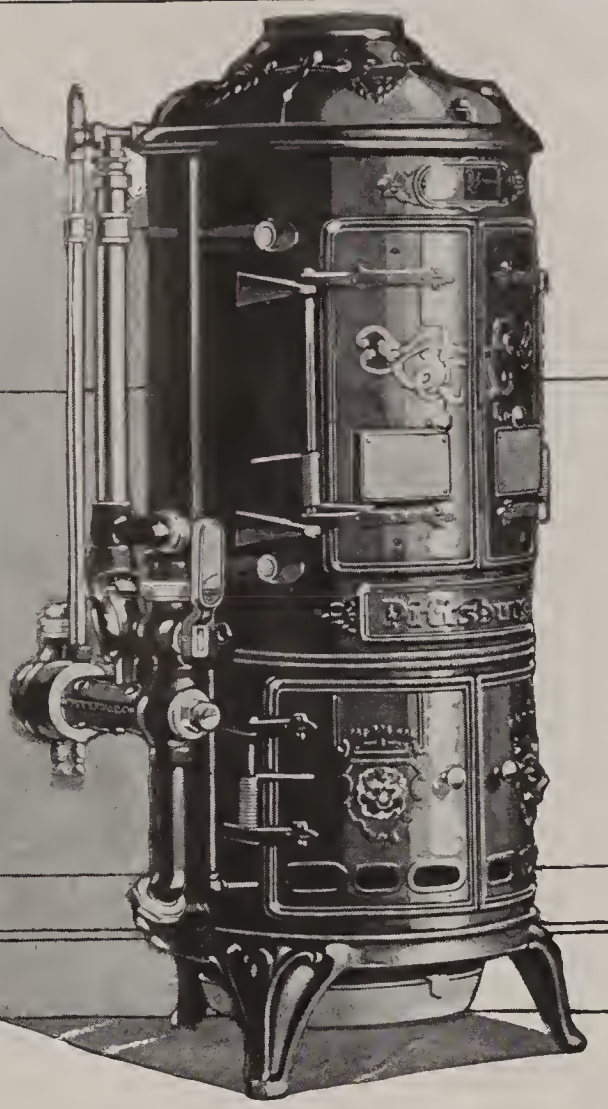
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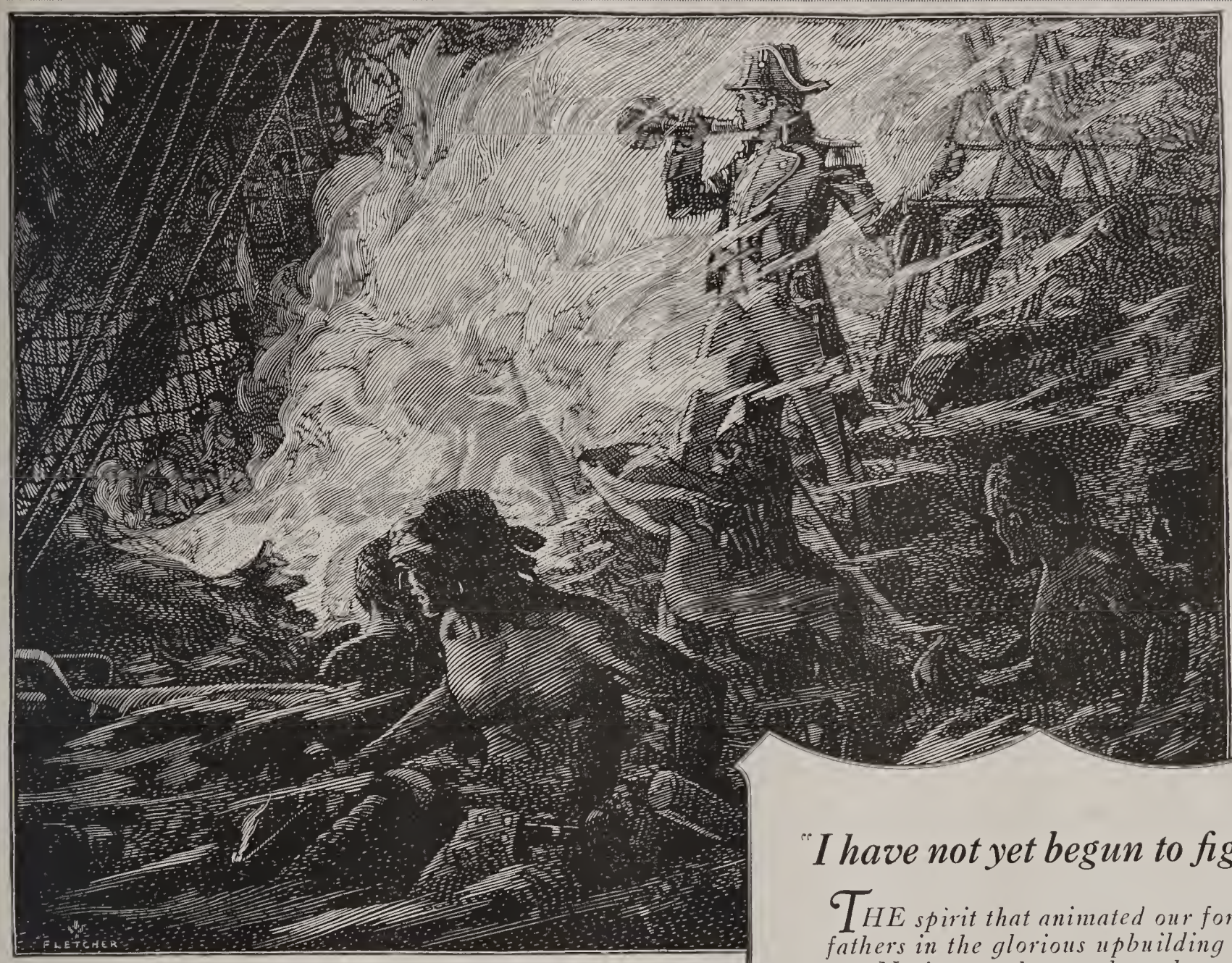
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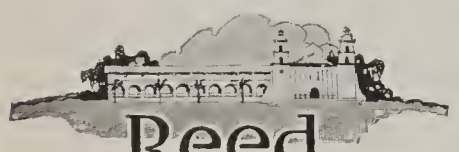
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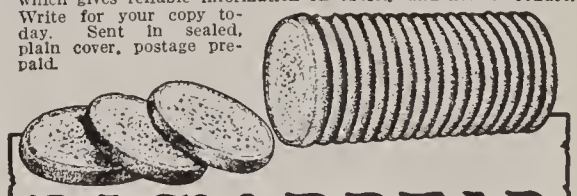
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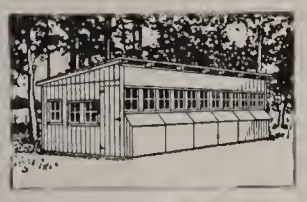
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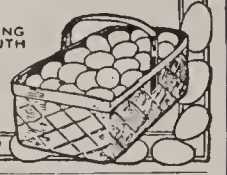
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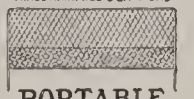
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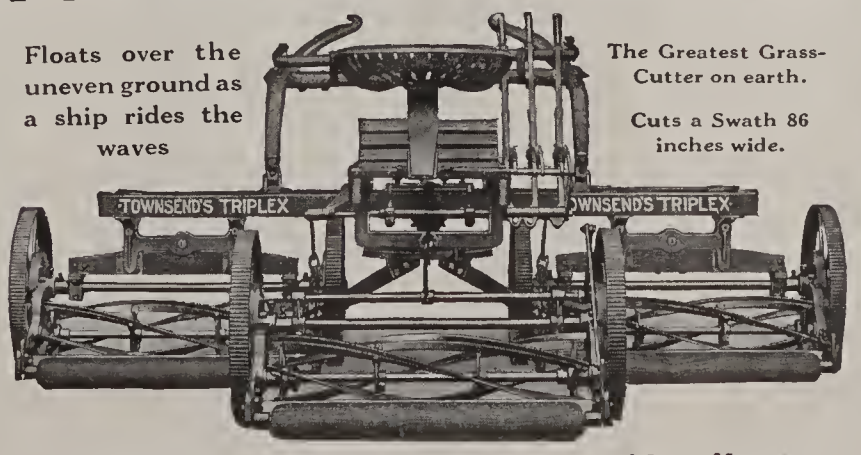
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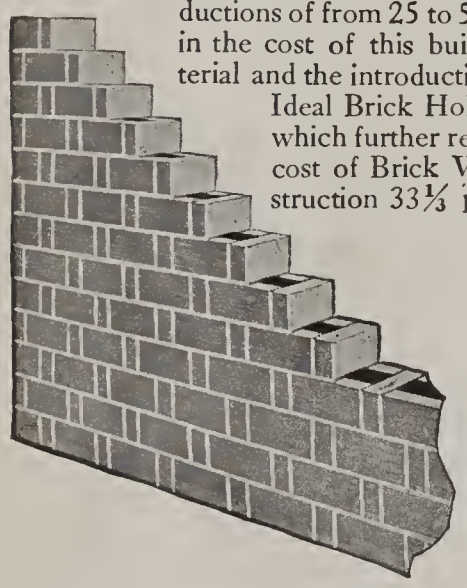
1st Year August, 1921 Ralph P. Stoddard, Editor

BRICK HOMES CAN BE BUILT TODAY AT CLOSE TO PRE-WAR PRICES

New Time, Labor and Material-Saving Discovery Known as Ideal Wall, is Announced as General Reductions Are Made in the Price of Brick.

THERE is one kind of home that can be built today at a cost within reason —the home of Brick.

Other factors which have deterred building construction throughout the country have been overcome, in the Brick home, by general reductions of from 25 to 50 percent in the cost of this building material and the introduction of the Ideal Brick Hollow Wall which further reduces the cost of Brick Wall construction 33⅓ percent.



Construction of the 8-inch Ideal All-Rolok Wall. Note positive break in mortar joint.

The Ideal Wall is an innovation in Brick construction. The Brick are laid on edge instead of flat, in an ingenious manner which not only insures ample strength, but saves materials, time and labor.

Bricklayer Lays Greater Area of Wall Per Day

Fewer Brick and less time are required to build the Ideal Wall, hence bricklayers lay a greater area of wall per day. It is a demonstrated fact that 33 percent fewer Brick are used; one-half less mortar; and one-fourth less labor and time. Ideal Walls also save furring and lathing. They are absolutely dry and frost-proof when plastered directly on the brick. The combined savings, due to price reductions and Ideal Wall construction, cuts the cost of erecting a Brick home almost to pre-war levels.

A free circular describing Ideal Walls may be had from the nearest brick manufacturer, or will be sent by the Common Brick Industry of America, 1303 Schofield Bldg., Cleveland, O.

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The Oneida is one of 35 designs from a book of small house plans which thousands of people have found to be definitely helpful in planning their homes. This book is entitled "BRICK for the Average Man's Home". It illustrates and describes bungalows, cottages, two-story and two-family houses and garages. Working drawings and specifications are available for each plan at very nominal cost. Perspective illustrations are in two colors. There are floor plans, bill of masonry and estimates of cost. This book will be sent postpaid for $1 by the Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio.

"Brick, How to Build and Estimate" is another book out of which the more technically inclined builders are procuring many valuable facts and data. This book is now in its third edition. It is used by many schools and colleges as a reference book. Price 25 cents, postpaid.

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Ideal Walls are simple to erect—bricklayers lay a greater area of wall per day.

They make a completely dry home—Ventilation prevents penetration of moisture or cold.

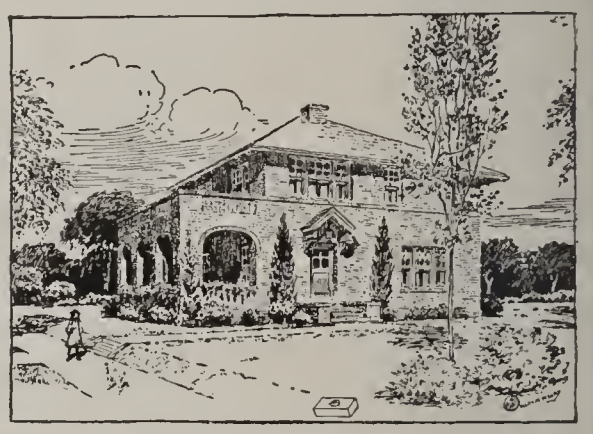
They insure beautiful and permanent fire-safe construction at the cost of Frame.

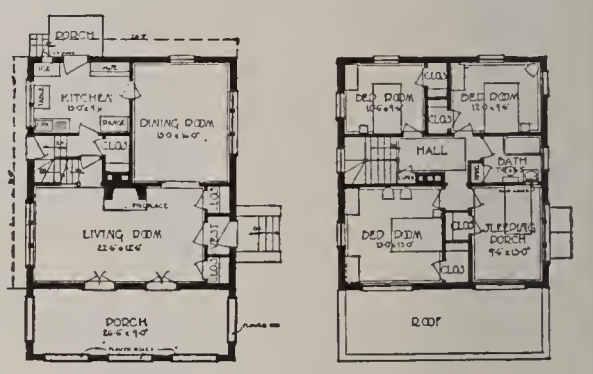
There are 2¼ inches of solid material at the thinnest point in an Ideal Wall, making it positively the strongest hollow wall ever conceived.



The Roper Gateway from The Close, Canterbury, England. This building has stood for three and one-half centuries. Note the beauty and integrity of the brickwork

Don't You Like the Oneida?





Doesn't its appearance denote good taste and refinement?

A handsome home, truly; in fact, ideal for a large, wooded lot in town or suburb.

The porch you note is away from the entrance, assuring freedom from unwelcome interruptions. It is large and roomy with flower boxes all 'round. Two groups of French windows open directly upon it from a cheerful living room.

The interior is well arranged, the rooms being larger than the average. The living room is 22½x12½; the dining room 16x13. Upstairs are 3 large bedrooms and a sleeping porch, the latter with double hung windows, which, closed, transform the porch into a bedroom. All rooms, as well as porch and vestibule, have large closets. The modern kitchen is 13x9½, with all conveniences, and there is a convenient storage closet just outside the door.

Is Your City Up-To-Date?

Many leading cities have adopted the Ideal Wall construction, which is a brick hollow wall, making it possible to erect substantial, good-looking brick houses at a cost no greater than for other so-called "cheap" types.

These cities have already written the Ideal Wall into their codes: Washington, D. C., Cleveland, Toledo, Cincinnati, Erie, Pa., Augusta, Ga., Worcester, Mass., Minneapolis, Minn., Los Angeles, and many smaller cities.

If your own city does not permit the use of Ideal Walls, every prospective builder and contractor should make it his business to see that this new and economical way to build is taken advantage of. The Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio.



House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

SEPTEMBER BRINGS FALL FURNISHING

IT'S an axiom that if you stop growing, you're dead. If you stop changing, re-making, improving the house, your interest in it dies. You will be finished long before your house and your garden will. The steady grind of new curtains and rugs, new chairs, new borders, new lawns—it goes on with the inexorable, steady drive of Time. We can no more avoid it than we can avoid tomorrow. That is life, because each tomorrow is constantly offering us something new and fresh and delightful that makes life fuller. That also is the lure of each forthcoming issue of HOUSE & GARDEN; each number offers an abundance of inspirations and suggestions for the better house and the more lovely garden. Each turn of the pages gives a new idea.

September comes with fall furnishing suggestions and is big with promise. Here are pages on the use of the screen in decoration, yonder displays of new wall and upholstery fabrics and small tables and accessories for the fireplace. The furnishing of the library is illustrated with many delightful photographs and the article on French trick furniture is as intriguing as a novel.



French furniture is among the topics in the September number

Of gardens—for this magazine looks upon the garden as an all-year diversion—you will see displayed a remarkable English topiary garden only thirty years old; a garden in Connecticut built on three levels and plants for a shaded spot. For the specialist—and what gardener is not a specialist in some favorite flower?—are two pages on making an iris garden, and one on a much-neglected flower that British nurserymen have improved, the Michaelmas Daisy. To make the garden measure full you find a contribution on what Spanish gardens have given us and on the distillation of flower waters and the making of flower potpourri.

The building of the house is not neglected in this issue. The remodeled Colonial house by Prentice Sanger and the two beautiful properties developed in California from designs by Myron Hunt give a wide range of recent architectural work. Linking the past to the present are houses of old Georgia and a charming article about them. For the beginning builder the a-b-c contribution on roofs is an essential. The space is almost gone—and yet only a handful of the September ideas have been mentioned. But they will come with the magazine.

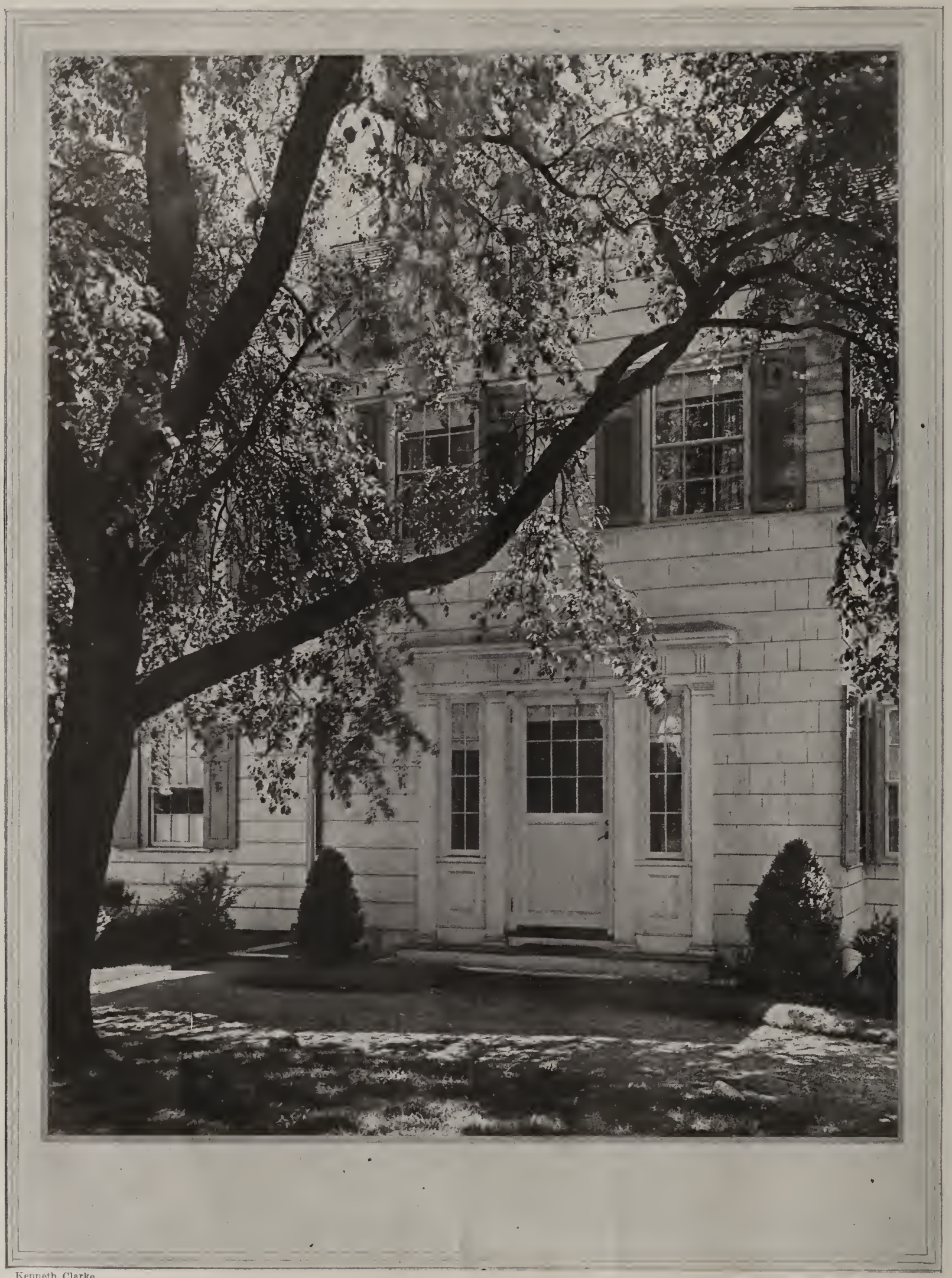
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Kenneth Clarke

THE GARDEN FRONT

The garden entrance of the house should make no effort to compete with the garden. Let the front be ever so elaborate and imposing, here the door should be low, simple in design and unobtrusive, affording a quiet transition to that lovelier beauty beyond of wide, shadow-dappled lawns, beds riotous with flower blooms and stalwart trees. An example of a garden front designed as it should be is found in the residence of Mrs. F. Franklin Wardwell, at Shippan Point, Ct. Other views are shown on page 22. There the front entrance can be compared with this simple doorway into the garden. Aymar Embury, II, architect



FURNITURE OF OUR FOREFATHERS

Colonial Designs Both in the Original and in Reproduction Are Enjoying a Merited Popularity Today

MARY FANTON ROBERTS

THE early American furniture has inherited the quality of the early American settler—those men and women who sailed to this country three hundred years ago, because they would not brook interference with a few fine spiritual ideas, who wanted a life suited to their own fearless outlook. And just as soon as they landed at Plymouth Rock from their little perilous crafts they started out to build houses and to make furniture, all of which expressed a very interesting condition—an old English culture, a recollection of free years in Dutch surroundings and the impression of a new land in which there was freedom, and but little else.

The preachers and the teachers, the farmers, the sailors and the cabinet-makers all set to work to build homes, to make furniture, to develop a life in which they could at least have absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrial art in England, out of Holland's free spirit and love of beauty, the furniture of our forefathers was developed. Naturally, from such conditions an environment was created of the utmost sincerity, permanency and so far as possible beauty.

Men and women who build their own houses, homes they have risked their lives to achieve, never introduce an element that is cheap or shoddy or fantastic. With such people a real need is being met, serious conditions are being coped with, new interests are being expressed; and thus one sees in the old Colonial architecture, whether in New England, Pennsylvania or Virginia, and in the furniture of those days, a form and detail permanently beautiful, —old world ideals of living combined with this new radiant opportunity for freedom, and, of course, the handicap of creating without trained artisans and without developed building materials.

Two different influences pressed down upon the furniture of this period most definitely; namely, the rich swashbuckling outline of the Jacobean idea and later the esthetic designs of the Adams brothers. Examples of the furniture of both these Periods were brought to America from time to time by the Pilgrim fathers, and then copied and adapted to the simple ways of living prevailing in Colonial times.

Outside of these particular influences, vigorous or esthetic, you feel most searchingly in all the real New England furniture the quality of the New England conscience. In the making of those fine pieces, there was no waste, no superfluous ornament, no catering to the luxury of the merely idle, no hint in home or garden or fittings of sweet ladies sighing back of casement windows, or cavaliers lounging in spacious inns or courtyards. Chairs were made in these days for the tired worker, for the women at the loom; well made, to last, with a rare sense of proportion, a love of fine textures, the spirit of the real craftsman. Great chests were designed, high and low, and finely wrought, but simple. Beds were carved as time moved on, and draped with hand-woven linens, hand dyed and made.

There was a great dignity about the lives of these pioneer men and women, and there was a great dignity in their houses and furniture. If you see a chaise-longue it is usually modeled from an old Jacobean piece, made a little plainer, with a simple Dutch head piece. And desks were devised in the simplest fashion, just places in which old letters and curios were locked. There was no ornamentation for these desks, and not many of them have survived. The finest were made of walnut and pine, severe and exquisitely polished, and there were dish cabinets carrying a hint of the more elaborate craftsmanship of the William and Mary times, and little low stools, like the old coffin rests in England. And always the most delicately thought out and exquisitely wrought iron. Even to use with the stoutest types of Colonial furniture, the wrought iron was indescribably lacey, strong, suited to its purpose, well made, but with something of that thin, fine quality that was in the spirit of the religious pioneer himself. These artisans of wrought-iron had the love of their craft that one remembers in the work of the Italian goldsmiths.

Today we are feeling more keenly than ever the charm of our own "Period" furniture—the Colonial. We need it in our modern Colonial houses, and in the new houses that are being built



Harting

Severe and strong, the early pine period was expressive of Puritanism. In this group the desk and Windsor chair are pine. The pine candle stand is quite unique. The hooked rug, a glass bottle and an uncommon clock complete the setting. Courtesy of Benjamin Benguiat



The New York apartment of John Murray Anderson, the producer of the colorful Greenwich Village Follies, is furnished in the austere style of Colonial days



Harting

Curly maple was used as far back as 150 years ago. This chest of drawers is a fine specimen. So is the maple, rush-seated chair. Courtesy of Jane Teller



Casement windows were used before the double-hung sash. In this group by Benjamin Benguiat they form the proper background for the unusual pieces of early pine

and have not yet been grouped into a style. We have in America today a very fine type of domestic architecture, scarcely a decade old, which is not suited to the Period furniture of France or the elaborate old polychrome style of Italy or even to the furniture we know best in England. And for these houses we need more than anything else our Colonial furniture, our iron work, even the hooked rugs and wall papers. In the illustrations used in this article, we are showing how delightfully appropriate this old Colonial furniture is in the modern room. It suits our new types of walls, whether they are plain tinted plaster or decorated; it suits our casement windows with the lounging seats underneath, our fireplaces, our comfortable, pretty ideal of bedrooms. It goes without saying that you cannot combine these Colonial designs satisfactorily with the French Periods, or the Italian, Spanish and Greek designs. But for the new homes that our domestic architects are creating, comfortable, convenient, and picturesque, there is no furniture so intimate, so harmonious as the furniture of our forefathers.

No craftsman that we know has ever handled walnut more beautifully



Harting

This curly maple four-poster with pineapple carving still has its original tester or canopy and hand-blocked chintz spread

The candle stand and ladder-back chair in the bedroom group date from about 1750. A hooked rug completes the original atmosphere







(Above) The double comb-back Windsor is a rare type of the Middle Colonial period. Photographed by courtesy of Wallace Nutting

(Above) The comb is peculiar to some Windsors. In this round-back type the style of turning dates from the middle period. Wallace Nutting

(Right) The Windsor chair took varied forms, from the simplest to the most elaborate. This example shows the braced bow-back, an unusual type. These Windsors are available in reproduction

(Below) The cross-leg table, in its simple lines and construction, typifies the spirit of early America. In this group is also shown an unusual narrow pine desk. Courtesy of Benjamin Benguiat



and interestingly than the Colonial cabinetmakers. It is a durable wood, that grows lustrous with age. It combines with other styles of furniture far better than mahogany does, and if made after the good old models always has an air of distinction. One wonders why the modern Colonial furniture has not been duplicated more often in the woods that are at our command today. Mahogany is increasingly difficult to get, and there is no reason why these fine old models should not be reproduced in the less expensive woods suitable to such designs, as for instance, cypress, chestnut and eucalyptus, pine, maple.

Excellent modern Colonial furniture is being made by genuine craftsmen, and it is even possible to secure the more practical models unpainted, these to be toned to suit the special woodwork of individual rooms. The unpainted pine pieces are often merely finished with oil and wax well rubbed in, this process repeated several times, and then an outer coat added of lusterless varnish, making an interesting furnishing for a light tone room fitted with brilliant curtains and cushions.

There can be no doubt that more and more our architects will carry out in the houses that are designed for this country our old ideas of simplicity and beauty, because the early people built without precedent the houses suited to the landscape and their own need. Now if these earlier styles are to prevail in a modified way, the essential furniture to realize harmonious interiors is unquestionably the old Colonial models. Happily for these houses, wall paper is being made today exactly suited to this furniture, and also the old Colonial wrought iron is being reproduced with great conviction and fidelity.



Kenneth Clarke

The home of Mrs. F. Franklin Wardwell, at Shippan Point, Ct., is an admirable example of Colonial design applied to a country house. It is a combination of shingle and clapboard painted white. The brick chimneys are also white with dark caps. Pierced white shutters, an occasional arch-top window and the decorative swags in flat panels and the bow window over the door give this façade decorative variety

TWO COUNTRY HOUSES

AYMAR EMBURY II, *Architect*



A bow window over the entrance is a device Mr. Embury is successfully using. Its first appearance was in a house he designed for House & Garden in July, 1917. The combination of window, door and lanterns makes a handsome entrance



Balance is given the fireplace side of the dining room by repeating in the arched window the design of the china closet. The walls are paneled and painted white, affording a dignified background for the simple old furniture



Another interpretation of the Colonial style is found in the residence of George C. Haas, at Mt. Kisco, N. Y. Walls and roof are shingle, the walls and chimneys being painted white. Among the interesting features of this façade is the entrance portico extending from an angle in the wall. The roof lines of the house and the placing of the chimneys give it an admirable air of permanence



The entrance portico deserves especial study because of its fine detail, one of the admirable characteristics of Mr. Embury's work. The ceiling is paneled. There is a successful balance and play of light and shade in this design

IN SHINGLE AND CLAPBOARD

ALONG COLONIAL LINES



Wide moldings have transformed the plaster walls of the dining room into large panels. These, in turn, painted white, are harmonious with the beamed ceiling and the cottage furniture. The decoration over the mantel attests the owner's proclivities

THE DECLINE AND FALL OF SUNDAY DINNER

LET Gibbon write of Rome's decline and Milton of Man's fall; these words are penned in memory of a lost delight—the American Sunday dinner.

The family arose piecemeal on Sunday mornings and usually late. From the youngest to the oldest member, an air of futility accompanied its dressing; there was no use putting on old clothes because you must change them after breakfast to be properly clothed for church.

But however prepared the family was for church at breakfast time, it found itself utterly unprepared when the actual, solemn fact of church itself, hove into view. Suddenly the Sunday peace was broken by the clash of bells. A hectic rush—some ready, some not ready. Gloves were lost, hatpins mislaid and children got mud on their frocks at the last minute. Finally these misfortunes were overcome and the family huddled into an entity, and thus solemnly arrayed and arranged, it set forth. In those days there was no such thing as some members going early and others later; if a man had his quiver full, he needs must show it complete to the assembled congregation.

There followed the clattering ascent of the church aisle, the separation of small children in the pew by their elders lest the younger generation should giggle during worship, the long addresses to the Deity, the longer polemics on dogma, the getting up and getting down, the kneeling, the squatting, the squirming. Then the Doxology. All congregations sang the Doxology with great gusto—and there was a reason.

When the family left church it was bathed in a wave of thankfulness and relief. Church hadn't been half so bad. This mellowing of sentiment was not due to any higher level to which the service had raised it; church was only the narrow path that must be trod before one reached the highway of the gastronomic delights to follow.

OF all the joys in this world (there are many) few could compare with that of sitting down to a gargantuan Sunday dinner after the lean and penitential fare of Sunday morning church. Then did Sunday justify itself in broad slabs of roast beef or the tender breast of chicken, then did the family feast on all manner of succulent vegetables, on potatoes browned in the pan and sauté string beans, on corn and buttered beets; on a devastating array of pies and ice cream (ground by the hired man in the woodshed while the family was at church) and the elusive slip-and-go-down junket.

In those days Sunday dinner was the great feast of the week. Other meals led up to it and away from it. It was the peak of culinary attainments, the seventh of the gastronomic heavens. Eaten in great state, with impressive ritual and surrounded by the fine vestments of best linen and glass, it burst upon the dullness of our week like a sudden sun-shaft through a darkened sky.

In the old days Sunday dinner afforded an opportunity for entertaining which was quite unlike the hospitality of any other day. Sunday dinner was an elastic meal—you could extend the table to its last leaf and there was always enough to go around. It marked the weekly gathering of the American family. Cousins, aunts and uncles might seem intolerable old bores on the other six days, but seat them at the Sunday dinner table, and the very presence of the meal seemed to humanize them. For all their stiff and uncomfortable clothes they took on a fresh and kindlier aspect; the memory one has of them is colored by this Sunday dinner atmosphere.

With Sunday dinner fallen into decay Sunday hospitality loses much of its charm. The company still appears, the family still foregathers, but the gargantuan feast is reduced to a rattling skeleton of cold dishes and salads to which guests help themselves like time-pressed clerks.

Likewise does the decline of Sunday dinner give a strange aspect to Sunday supper. In the good old times supper on Sundays was a light meal of left-overs, sufficient to stay us to the following morning's breakfast. It was a pleasant reminiscence of the dinner that preceded it, an echo of its alimentary pleasures. A hot supper on Sunday night, designed to sate the appetite after a day of golf or gardening, has none of this elusive interest and charm of an echo meal; it is exactly like eating dinner after a hard day's work at the office. And the point of Sunday meals is that they should set the day apart from the meals of the rest of the week.

THIS decline and fall of Sunday dinner bothered me for a long time. If we could only have the dinner without the church, life, I thought, would be quite perfect, but Sunday dinner without the preceding service falls quite flat; it ceases to be an event and becomes merely another meal. True, one can raise more of an appetite in eighteen holes of golf than he can by singing hymns, he can wrestle in prayer all morning and not have the healthy ache of muscles that spading the garden gives him, but the appetite is not all that one requires. The more I thought of it, the more I saw that the decline and fall of Sunday dinner was due to the decline of Sunday churchgoing.

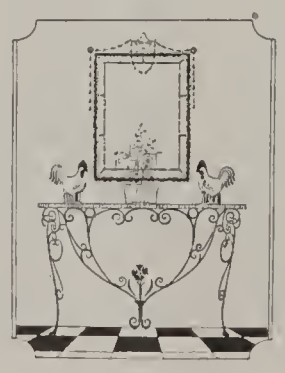
Do not mistake me; I am not writing azure propaganda, I do not belong to the brothers of the white tie and alpaca coat, but I am forced to the admission because, until recently, my approach to Sunday dinner has had none of the lusty anticipation that once accompanied it. Sunday morning service becoming an anachronism, Sunday dinner also fell from favor; it ceased being dinner and was merely lunch.

Being a dweller in the country for a greater part of the year and a gardener by choice, I have spent innumerable Sundays working with my flowers. We tried the old-fashioned dinner for a time but were obliged to give it up. I was sorry, because of the tender memories of childhood Sundays. Then the local church called a new pastor.

UNDER the senility of an ancient minister the congregation had diminished. The new parson was young, and full of ardor. He belonged to this era and took cognizance of its requirements. Heeding the scriptural injunction to make friends with the mammon of unrighteousness, he made friends with the men of the town. It was to him I owe the restoration of my Sunday dinner.

He made us a proposition—us heathen men and women. Golf was good and gardening was good and he would be the last to raise a voice against Sunday tennis. On the other hand, we all had a spiritual appetite to a greater or less degree, and there was no way in which it could be so satisfactorily gratified as by going to church. There was no use trying to gratify your physical appetite unless you first gratified your spiritual. Why not come to an eight o'clock service of Sunday mornings? Wear your knickerbockers and your sport skirts. Golf and garden afterwards.

We took up the challenge, we heathen of the town, and of early Sunday mornings now you can see a knickerbockered and sport-skirted congregation pouring into that church. Whereas before a mean, little handful attended this service, the church is now full. And—the thing that interests me most—we have restored Sunday dinner to its erstwhile honored place. We can now sit down to it lustily and rise from it with satisfaction. It has also given me a new view of religion—I have learned that religion is not merely the divertisement of dyspeptics and old ladies, but the healthy expression of people with good appetites, that the enjoyment of roast chicken follows upon the enjoyment of a good hymn, that the Doxology covers potatoes browned in the pan and a vast array of home-made pies.





Johnston

THE RESTFULNESS *of* FORMALITY

There is a formality that is disconcerting and a formality that is restful. One occasionally finds it in a room, where a balanced group is dignified without being stiff. In the New York home of Mrs. Charles H. Sabin is a fireplace that possesses this restfulness of formality. In addition to a colorful portrait, quaint old-fashioned pictures contrast well with the richly paneled walls; unusual lighting fixtures and an interesting fire screen in no way detract from the influence of the main object of the group—an unusually lovely old Louis XV carved oak mantel. Photograph by courtesy of Diane del Monte



A modern drawer handle of beautiful design shows an effective use of Sheffield plate

THE STORY OF OLD SHEFFIELD PLATE

This Ware Which Combines Cheapness With Beauty Affords A Practical Subject for The Collector

A. T. WOLFE



A pierced sugar basin with a floral design. Made about 1765

SHEFFIELD plate has a unique history. It was discovered at an opportune moment, by an accident, and in the unlikeliest spot for such a discovery.

In 1742 when Boulsover hit upon it, Sheffield was a small mean place, and cutlery of the commonplace and strictly utilitarian kind was the chief industry. The inhabitants were poor folk; they cut their meat with the Sheffield whittle, as in Chaucer's day, and ate it out of pewter and treene or wooden vessels. Silver table appointments were not thought of in Sheffield, much less made, though the people of quality were already looking out for something more refined than pewter and less costly than silver for their homes.

The discovery, by "That ingenious mechanic" Thomas Boulsover, of plating by fusion is somewhat legendary. The story goes that as he was mending a knife made partly of copper and partly of silver it became overheated and as a result of his carelessness the melted silver and copper were inseparably fused together. Perceiving that there was something in it, he experimented, and presently the process was established and the accidental eliminated. He then set up a factory and for a short time turned out small wares—buttons, round snuff-boxes and knife handles. It was impossible that Boulsover could have fully realized the potential value of his discovery; he was a cutler by trade with no knowledge of hollow ware and its many uses: his traveller cheated him; there was no assay-office nearer than London and soon we find him returning, for greater profit, to his edged tools, and but for the enterprise of his apprentice, Joseph Hancock, the world might have been poorer for Sheffield plate.



Very late Sheffield work developed a floridity of design. This vase is an example



A simple cream jug bearing rare imitation silver marks

Faithful to the trade of the town the new material was first used for buttons and boxes, then Hancock astonished the natives by a saucepan silver-plated inside, and "led the way from a button to a candelabra" during the fifteen years that elapsed before he, too, gave up the manufacture and turned his attention to rolling the metal for the plate itself.

By that time the industry was well established; from 1760 it grew apace and spread to London, Birmingham, Nottingham and Dublin. By 1773, no less than sixteen firms were working in Sheffield alone. Horace Walpole's "quite pretty" set the seal of his approval in England, and the markets of Europe were demanding more and more. From this time on

The lion and ring handles found on this late Georgian coffee urn were a favorite device of the Sheffield makers





Of these three early pieces—a hot water jug, a chocolate pot and a beaker with wooden base—the latter two show the same silver marks sometimes found on Sheffield

The melon shape is occasionally found in Sheffield urns of late Georgian make. It has a pleasing decorative quality

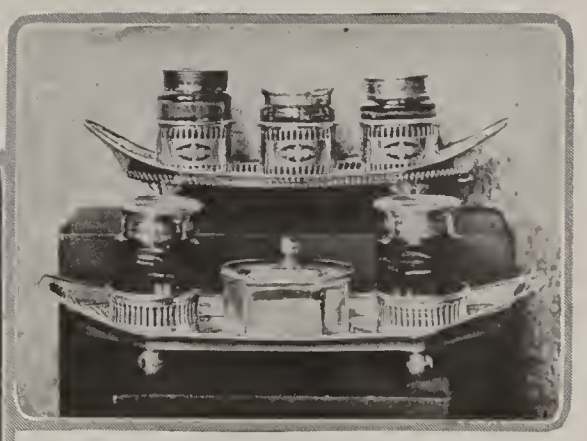




A Late Georgian butter dish of pierced work with bands bearing a pattern in relief, and with graceful handles



The gadroon and shell mounts of this silver tray contrast admirably with the plain surface



These two writing sets of pierced work, one with a box for sand, belong to the Late Georgian period

the Sheffield platers went from strength to strength for a century before the coming of electro-plating.

Between fused plate and electro-plate there is a great gulf fixed; the basic difference is that in the latter process the silver coating is applied to the finished article, while "Sheffield" was cut and fashioned out of the copper-silvered plate. Reduced to the fewest words, the long and delicate process of making this plate was as follows: melting; forging; firing; rolling. Copper with a small alloy of brass was melted to an "ingot" about the size of a small brick, and an ingot of silver was cast in the same way. The two ingots were next forged (or hammered) closely and evenly together; they were then wired to keep them in place and fired, till the exact moment when the silver and copper had melted and fused inseparably, and then withdrawn. The wires were then removed and the composite ingot rolled between steel rollers to whatever thinness was required. In the early days this was done by hand-hammering, but when larger things were made hand-hammering was found too slow and steel-rolling came into use. From the sheets all manner of vessels were cut out, shaped by hand and joined by beautifully soldered seams.

The Use of Dies

Dies were used in some form by the Sheffield platers from the beginning. The buttons (which, with snuff-boxes, were the chief output of the first seven years) were probably struck from old Queen Anne dies which had been made of buttons of silver. For the candlesticks, which were made in quantities through each phase of Sheffield plating, dies were a necessity to ensure proper fitting of the parts. The early dies were of soft metal, made before the die-sinker's art had reached its subsequent perfection. They soon wore out and the impressions were not always clear and sharp, and the gadroon borders had sometimes to be touched up by hand after mounting. Later the dies were cut in steel with inimitable delicacy and precision, and it is a bitter reflection on the Philistines of the fifties that they destroyed these fine and costly things by the hundred-weight for the sake of the metal.



Belonging to the Late Georgian period are these three examples—a sugar basin with lid, a hot water pitcher and a tea caddy



A tea caddy of the middle period (1770-1790) with delicate ribbon and medallion design



A pierced sugar basin lined with blue glass



A wine cooler with lion and ring handles

At first, when the pieces were small and simple in design, they were made and finished entirely in the rolled copper plate. But in the course of time it became evident that the coffee-pots, trays, candlesticks and cups had a tendency to wear thin and show copper at the angles, edges and rims. To remedy this fault the makers began experimenting with pure silver, and mounts, borders, edges, handles, and so on were struck in the pure metal from dies and soldered on. At the time (about 1789) the large, handsome and solid pieces were becoming popular, and the use of silver made possible this new style, with its wide and massive borders and deeply curved and floreated edges. In course of time silver mounts became invariable, and a silver shield was "laid in" or "rubbed in" and on this shield the coat-of-arms or monogram was exquisitely engraved.

The Mount Period

The introduction of silver mounts serves to mark a dividing line between the first and the second period of old Sheffield Plate. The first, from the discovery up till 1790, has been called the copper-mount period; from 1790 till the close, the silver-mount period. Pieces belonging to the first or copper-mount period are sometimes divided into Queen Anne and Early Georgian—and those of the second or silver-mount period into Late Georgian; Empire and Late (or Florid). There are other distinctions and divisions, but these five are sufficient for a brief survey.

Well preserved specimens of the so-called Queen Anne and Early Georgian period are much sought after, and exceedingly hard to find. Made almost entirely by the prentice hand not yet quite at ease in the new material, there is a trace of clumsiness, a hint of inequality about their native charm which does not in the least detract from it—or from their value. Early chased and embossed pieces fetch enormous prices today. Coffee-pots, jugs, two-handled porringers, tea-pots, salvers and

(*Continued on page 62*)



For practical as well as artistic reasons the garage is to be made an integral part of the house. This accords with the English type of design desired by the owner. The walls will be of stucco over hollow tile and stucco over metal lath. The owner is J. L. Meyfarth and the house is at Manhasset, L. I.

BUILDING A HOUSE THAT EVENTUALLY CAN GROW UP

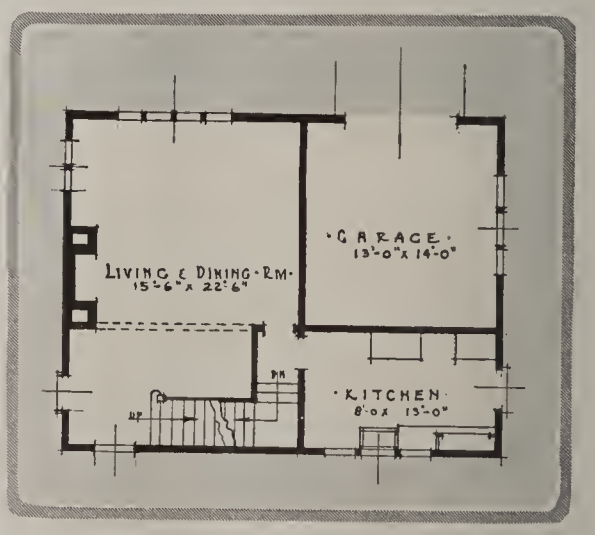
The Beginning and the Finished Scheme

ARTHUR W. COOTE,
Architect



So far only the garage is erected. A fireproof wall will separate this from the house, the windows being eventually filled up





At present there is a combined dining and living room, kitchen and one-car space in the garage. The bed chambers are on the second floor

Completed, the house plans will give an interesting disposition of rooms. The garage will hold two cars. A narrow service section connects the garage and the rest of the house. Upstairs the space is well divided, halls being kept to a necessary minimum

THE REVIVAL OF MARBLING

An Old Art in Which Modern Taste Has Found a New Charm and Countless Possibilities

ALDOUS HUXLEY

THE different processes of marbling, that is, of artificially imitating the color and figure of the many varieties of marble, have been known and practised for a considerable period. Marble-painted tombs dated from early Jacobean times still exist, while marbled paper seems to have been used from the end of the 17th Century onwards. During the 18th and 19th Centuries marbling was freely practised, and it is only of comparatively recent years that this art began to lose its popularity. At the present time, however, we are witnessing a revival of marbling. Talented artists are devoting their attention to the various processes by which effects of marbling are produced, and are making free use of it in all sorts of interior decoration.

Marbling is a form of decoration which can be applied almost without limitations. There is practically nothing in a house which cannot be marbled, and marbled with good effect, if taste and restraint are combined with skill in the artist. Marbling may be made the predominating feature of the whole decorative scheme—the wall surfaces of a complete room marbled. It may, on the other hand, be used to bring out such comparatively minor details in a room as the woodwork of baseboard and windows or the fireplace. Pleasing effects may be obtained by picking out individual moldings on a door or in other woodwork with dappled marble colors, or else wall spaces may be broken up by marbled panels. It is possible even to marble furniture.



Marbled table tops are quite common today. Small boxes or trays can also be marbled with excellent effect. Indeed, the only cases in which marbling is not legitimate are those in which a deliberate attempt is made to deceive the spectator into believing that genuine marble is being used. To use marbling for this purpose is the worst form of snobbery—the snobbery of wealth. It is simply to pretend that the decoration is more expensive than it really is. Marbling should be used only for its esthetic value, because the cloudy coloring, the curious irregular markings found in real marble are beautiful enough to be used as a decorative motif. The process should never be used for merely fraudulent purposes, and, indeed, nobody of ordinary tastes would desire to imitate the practice of cheaply pretentious hotels and over-decorated theatres.

It is as well, therefore, to use marbling in such a way that it is always apparent that one is using it only because

(*Continued on page* 66)



The question of the color for the trim of mahogany doors is always a difficult one. A treatment of marbling in gray and yellow solved the problem in this room

(Left) An unusual room was created by painting the floor black, veined with white, the walls lapis lazuli veined with gold, with motifs of marble used for the frieze

(Right) The classic manner of 1800 *marbling is reproduced in this doorway, the trim being marbled in browns, gray and black and the doors grained to imitate wood*





From the time of William and Mary comes this unusual specimen of painted Chinese mirror in a walnut frame. This example and the others are from the collection of Francis Harper

PAINTED CHINESE MIRRORS

Some Exquisite Examples of Oriental Artistry Fashionable in the Reigns of the Georges and Now Enjoying Renewed Popularity

WEYMER MILLS

THE middle of the 18th Century brought into the full glare of Fashion the soft flickering light of the painted Chinese mirror—the thing that was half a landscape or garden of allurement—a dream vision that gave the passing fair only a glimpse of a smile, a vermillion blush, or an eager eye. The Lady of Quality and her attendant dilettante—the Horace Walpoles and the lesser Horaces—suddenly came upon a new Oriental whim. Some delightful maniac lost in a maze of the artistic expression called "Chinese Taste" found a Chinese painted mirror at "the Chaney Ware House," and straightway the horde, dubbed barbarians by the Celestial Empire, sent to yellow traders the said barbarians designated by the same appellation, and London shook its feathers before reflectors that held sprays of sacred blossoms, strange gardens and gorgeous birds and butterflies. A mirror that mingled one's vision with color was an enchanting novelty. And the beauty of the colors is still held by the little toys of yesterday. In Chinese terms we read of them as "liquid dawn grey," "cucumber rind green," "blue of the sky after rain," "bright blue of the kingfisher's wing," "shell yellow," "wax white" and "red of ripe cherry" or "fresh blood."

These mirrors beloved by the modish who perused each book on "Chinese Taste" as it saw the light—those scarce volumes on decoration by Thomas Johnson, Edwards and Darley, Ince the favorite of Marlborough and the Halfpennys have reached, after two centuries, a prodigious market value. The room



One of the finest Georgian examples of this Celestial art shows a royal huntsman returning to his pavilion. This mirror has sapphire blue water and a sapphire sky. It is hung in a dining room that is papered in pale mauve, a fitting environment for such a treasure

that holds the priceless Kang-hsi and Chien-lung porcelain welcomes them. Each foot of painted mirror is worth hundreds of dollars, and if the painting is especially fine, a mirror is sure to bring a thousand or more. In the London salesrooms beautiful examples in carved frames by Chippendale and his followers turn dollars into pounds. When one walks through the Chinese Mirror Room in the House in the Woods at The Hague one wonders what such a display would fetch if offered in an open market.

England and Holland are the two chief homes of these mirrors. In both countries they became more of a craze than in France. They were known in England in William and Mary's reign. There was a large influx in Queen Anne's day, judging from numerous examples found in untouched walnut frames of the period, but the Georgians went mad over them.

At the time Lord Macartney visited Pekin by Royal command Englishmen who sailed to China had their portraits done on mirrors. In Old Sun House in historic Cheyne Row there is a curious mirror with a picture of our Lady of Sorrows evidently copied from some book of prayers taken abroad by a Jesuit missionary.



A companion to the mirror of the returning huntsman shown opposite depicts the archers. The walled town in the background is painted with faithful realism. The colors are rich and clearly defined



A little Queen Anne mirror in a black lacquer frame shows a quaint domestic scene. Such mirrors are hung above flower tables to reflect the flowers. The scenes are painted on the glass, which is then mirrored

Students of the Chinese influence on European art in the latter part of the 18th Century have thought that some of the Chinese artists were brought over to London. Among Chinese mirrors bearing portraits the late Mr. Stoner possessed a large oval of a boy after Gainsborough that was only slightly foreign in feeling. It is quite possible that some shy slit-eyed youth with a twelve-inch thumb nail was captured by an astute purveyor of the Chinese taste. It is easy to imagine him under the guidance of the hectic Ince patiently weaving the pagoda into a mad Renaissance of the Gothic. It is doubtful if many Orientals were lured from the spirits of their enlightened ancestors in those centuries from Marco Polo to Lord Macartney.

The message sent by the Emperor in 1793 to George III begins — "Thou King having yearned from a distance for the civilizing influence"—This does not herald any great desire to allow his subjects to depart to such an unknown quantity as England. The world was square and China was its heart. The uncultured peoples on the rims might send their moneys for mirrors.



Painted mirrors of this sort deserve an especial setting, in fact, a room may be built around them. Thus this example, which is rich with gold and black, would be effective on a silver wall

FRENCH INTERIORS

As Designed by Students of the New York School of Fine and Applied Arts



The Directoire style, now much in vogue, is applied to a bedroom. The walls would be green and the hangings yellow, a reproduction of an old chintz in violet, yellow and green. By Julia Lipps

A morning room in the mode of Louis XV suggests a chaise longue in rose, green wall, interesting miniatures and a colorful screen. The small chair is Louis XVI. Designed by Mildred Irby

Green is the prevailing wall color in the Louis XV style. Here it is applied to a boudoir. The chaise longue would be yellow. A Louis XVI table is also used. Designed by Philip Annable



For a Louis XVI room, the background is deep yellow, the marble fireplace cream and the furniture painted green with some pieces in dark wood. This design is by Winifred Jacobus. These sketches are part of an exhibition of American student work now being shown in Paris





HOW TO MAKE COLORFUL ROOMS

Upon the Right Selection of Colors Depend to a Large Extent Their Physical Reactions upon Us and Our Consequent Pleasure in Them

LESLIE W. DEVEREUX

COLOR plays an important part in our lives, whether we realize it or not. If we live in dull and drab surroundings, we are bound to be affected to some extent by the fact, and tend to become dull and drab ourselves. If, on the other hand, we live in a bright and gay atmosphere, our feelings subconsciously borrow from the brightness of these surroundings and, often without knowing why, we are happier and more cheerful. The effect of a brilliant sunset or even of a picture or painted scene on the stage well executed invariably gives us pleasure. We are wont to notice color much more than we notice form, and a room tastefully decorated in bright tones is more apt to attract our sympathy than one soberly done but with fine architectural detail.

Nowadays the use of color is almost entirely confined to interior decoration, although in the days of Egyptian, Greek and, to some extent, Roman and Italian architecture, it was used on the exteriors of buildings. The staid Greek temples which we have come to picture as colorless masses of beautiful form were in reality profusely colored with bright pigments. How much we have lost by not following their example does not concern us here. Nor will the systematic decoration of public buildings, even the interiors, be considered. The purpose of these few notes is to give to the average man or woman who has a home to furnish some elementary ideas of how to obtain color harmony.

SOME people have the notion that if only one tone is used in decorating a room the result is bound to be successful. As a matter of fact, this is not true. One color extensively applied without any contrasting or relieving note must necessarily become monotonous, no matter how brilliant or beautiful is the color in itself.

Not long ago I visited a New York house which was very handsome in architectural design and detail. The drawing room contained some beautiful furniture and everything in it was of the finest quality. But, as a whole, it was a distinct failure because everything, from the rugs and hangings to the upholstery and lamp shades, was exactly the same tone. To be sure, it was a rich and beautiful color, but the excessive use of it not only killed the effect of the tone itself but even detracted from the beauty of form of the furniture. The monotony of the whole prevented any single detail, no matter how good, from attracting notice or attention.

On the other hand, a riot of conflicting colors inartistically arranged is worse. The effect of an inharmonious arrangement is disturbing. Colors that "fight" get on one's nerves almost to the point of depression and cause us mental nausea. If one must fail at all in decoration, it is better to err on the side of sobriety. It is not difficult, however, to strike a happy medium if one but understands the elementary principles that govern the use of color.

First of all, one must have some idea of the color spectrum in order to know which of the colors are relating or harmonizing, and which are opposing or contrasting. Black and white are not colors at all; they are the absence of it. The three primary colors are red, yellow and blue, and practically all others can be made by the combination of these in different proportions. The combination of yellow and red, for example, makes orange; red and blue make violet; and yellow and blue make green. Of course there are innumerable shades of orange, violet and green, but these are due simply to the preponderance, in different proportions, of one or the other of the primary colors. Various neutral tones, such as different shades of gray and brown, can be obtained by combining all three primary colors, and thus letting them neutralize each other. This relation is not difficult to remember if one is really interested in so doing, and it is very important to know in order to handle color intelligently.

There is one other factor which should be understood, and that is the question of "value." Value is really the presence or absence of light in a color; that is to say, whether it is light and bright, or dark and sombre. A high value is one which contains much light; a low value is one which is almost entirely lacking in it. Yellow has the highest value or most light, and violet has the lowest, and is consequently the darkest and deepest of colors. It must be remembered in this connection that black and white are not colors; for, of course, white is lighter and black darker than any color. Red and blue have about the same value and the intermediate shades vary in proportion as their place in the spectrum approaches yellow or violet. The combination of black or white with a color affects its "intensity," which is another word for its strength or purity. Thus a color in its brightest and purest form has its full intensity. In proportion as it is mixed or diluted with some neutral shade it loses its intensity.

THESE two principles once mastered, it becomes possible to use color intelligently, although some people are more sympathetic with its finer shades of harmony than others, just as some people have a keener ear for harmony in music. But even a person who has no natural artistic feeling in these matters can not go far wrong if he but follows the basic principles. He may not achieve a highly artistic effect, but at least he can obtain a pleasing relation which will make a room pleasant and cheerful to live in.

There are two ways to go about decorating a room: one is to maintain a neutral background in order to bring out more distinctly the form and color of the objects placed against it; the other is to use a bright background and thus detract from the other objects in the room. By a bright background I mean one which has many elements in itself, such as a colored wall paper. A background which has only one color but which is, however, of brilliant tone and full intensity may belong to either of the above classes, depending on how it is handled.

DIFFERENT kinds of rooms require different treatment. One which has little furniture is usually best treated by providing an interesting background. A Colonial hallway, for example, usually has little furniture other than the architectural woodwork and a hall stand, and therefore the wall decoration is relied upon to create interest. Many of the old Colonial houses have hallways with white or cream-colored woodwork and pattern wall papers to give the interest. The most attractive wall paper, to my mind, for this type of hall is the old-fashioned kind, not difficult to obtain in reproduction, which represented a pictorial panorama. Usually the lower part, just above the white wainscoting, represented a landscape, with perhaps a river bordered by trees, and possibly some peacocks or other birds in the near foreground. The hills in the background faded away into a blue sky which covered the upper part of the wall up to the simple cornice molding. It is possible, however, instead of relying upon wall paper, to create the interest (in which case the paper design must be very artistic) by employing a more neutral background and offsetting it by pictures or other hangings. This method is usually the best for an English, French or Italian hallway. Tapestries and heavy carved chests and furniture against a dull but mellow background (possibly oak paneling) are usually most appropriate for an English Tudor hall. For a French chateau, bright brocades and gay furniture of beautiful but delicate lines create a suitable interest and atmosphere; while, for an Italian villa, light but neutral-tinted walls should set off magnificent pictures, tapestries and heavy carved furniture.

IN general it is a better principle to keep the background neutral, and try to create the interest either in the furniture or in the pictures or hangings. It is, however, advisable to have some color in the background to give warmth and interest to the neutral tone, but it should be very subdued and should be felt rather than seen. For instance, a pure white wall gives a whitewashed and uninteresting appearance, whereas if it is slightly tinted to make it either cream color or some other scarcely noticeable tone, it will be even more effective to set off the furniture, and can

(*Continued on page* 68)

NEW BOWLS FOR FLOWERS OR FRUIT

Courtesy of Kantack, Heath & Warman



Graceful bowls of hand-bent antique marine glass, slightly opaque, are unusually decorative. They come in soft shades of amethyst, amber, green and white

The ornamental possibilities of these bowls is shown in the photograph at the left. Especially attractive is the boat-shaped one on its low iron stand







These bowls come in various shapes and as the glass is bent by hand each one is slightly different. The stands are of hand-wrought iron in black or antique gold finish

Colorful fruit blends well with the soft texture of the glass. The dish in the picture above is of hand-hammered lead with a dolphin design on the rim



In choosing the color of the glass it is well to consider the flowers. Here ivy and branching pussy willows have been placed in a sea green bowl on a tall iron stand with unusually striking effect

A LITTLE PORTFOLIO *of* GOOD INTERIORS



Modern decoration on the Continent has taken a variety of forms. Few of the styles in their entirety are adaptable to the American home, but many contain elements that are full of interesting and valuable suggestions. In this living room a paper with a large pattern in strong colors has been used up to the door level, the remainder of the wall and ceiling being the cream background of the lower paper. One set of portieres is of plain fabric with over-door valance, the other of figured material. The rod is fastened to a carved device

Harting

The living room in the New York apartment of Mrs. James McCrea has the interesting color scheme of cream paneled walls, claret carpet, hangings of claret with gold gauze glass curtains, black and gold fixtures and a chintz with blue and green on yellow. Mrs. Emott Buel was the decorator

The dining room in the McCrea apartment has pale yellow paneled walls, furniture painted yellow and lined with blue, a plain blue rug, hangings of plain blue satin with claret colored gauze glass curtains. The fixtures are blue and gilt with rose parchment shades decorated in blue and yellow

Harting

Georgian green paneled walls create the background in the drawing room of the New York home of Morgan Jopling. The furniture is upholstered in a linen medallion pattern. Curtains are soft green edged with maize; decorated tiebacks give added brilliance. Agnes Foster Wright, decorator

An English glazed paper gives distinction to this dining room. The ground is white and the design mauve, rose, turquoise blue and green. The furniture is painted turquoise blue and green. Dotted swiss and overcurtains of mauve gauze are at the windows. Miss Sparks, decorator

MODERN PANSIES AND THEIR CULTURE

All the Charm of the Old-Fashioned Sort Has Been Retained as a Background for the Splendid New Varieties

HENRY T. FINCK

MODERN pansies are what Mark Twain would have called violets with a college education. They far excel that modest wayside flower in size, shape and infinite variety of coloring, and their fragrance is even more thrilling.

In view of the fact that there are more than two hundred species of violets, this last claim may seem rash and reckless. I haven't nosed them all and I admit that there are few things in this world so delicious as the fragrance of the white Parma violet (*pallida plena*) or of the tiny *Viola blanda* which hides itself along the mossy, cool banks of trout brooks and rivulets; but at any rate I feel that the poets, who are forever raving over the sweetness of the violets (most of which have no scent at all), have failed to do justice to the pansy's entrancing fragrance.

To throw a perfume on the violet is called by Shakespeare "wasteful and ridiculous excess," like painting the lily, gilding refined gold or adding another line to the rainbow. Shakespeare, Milton and other poets also refer to the pansies. They are called by various pet names, such as "love-in-idleness," "hearts-ease"; but to their fragrance I can find no allusion in English poetry.

Modern Development

Why this silence? Probably because the pansy's fragrance, like its varied, velvety colors, is a product of modern civilization and gradual intensification. Gerard, a 16th Century writer, said of the pansies of his time: "smell they have little or none." At that time the only colors worn by the hearts-ease were purple, yellow, and white or blue.

These old pansies, in truth, were little better than the Johnny-jump-ups we find in neglected gardens today. You have no reason to envy your grandmother. She, poor dear, never saw any pansies bigger or more alluringly colored than the common violets of the shaded roadside, and not so fragrant. Not till about a century ago were successful attempts made to educate this flower into something rich and strange. In the moist, cool climate of England, and still more of Scotland, the improved varieties flourished.

In 1830 a man named Thompson, gardener to Lord Gambier, introduced the first pansies with the blotches on the lower petals which now are taken for granted in the finest flowers. He also succeeded in changing the blossoms, which before him had been "lengthy as a horse's head," into the rounder shapes we admire. He took no merit to himself for originating the modern pansy, for, as he said, "it was entirely the offspring of chance. In looking one morning over a collection of heaths, I was struck, to use a vulgar expression, all of a heap, by seeing what appeared to me a miniature cat's face steadfastly gazing at me."

The real Burbanks of the pansy were still to come. In the middle seventies of the last century three Frenchmen, Cassier, Bugnot and Trimardeau, specialized in this flower and got results which astonished and delighted the whole world, just as Henry Eckford did with his new and improved sweet peas in England. The names of these French pansy educators are still preserved, as they should be, in our catalogs of flower seeds. The Trimardeaus are of immense size. Cassier achieved unique results with blotches in threes and fives. To Bugnot I feel particularly grateful for specializing in the new shades of reds and bronzes which are among the most dazzling of all pansies. The first cardinal flower I ever had in my pansy bed was evidently admired very much by somebody else, for on the morning after the first blossom had opened, the whole plant had completely disappeared!



The old-time pansies are far outranked by the modern fragrant sorts with their large, long-stemmed flowers of white, black, blues, reds, bronze and endless combinations. They can be had in bloom outdoors in early spring and continue all summer

Further Hybridizing

Later hybridizers in several countries have gone even beyond these Frenchmen in obtaining larger and more velvety flowers, a greater variety of delicate tints and spots and of queer faces in the petals. In place of Thompson's "cat's faces" we now see in some varieties of pansies the quaintest countenances, some smiling, others almost grotesque. No one can fail to detect the Russian peasant faces among them. Thus pansies are the most human of all flowers. As Harriet Keeler has put it: "The bright, cheerful, wistful, or roguish faces look up at you with so much apparent intelligence that it is hard to believe it is all a pathetic fallacy and there is nothing there."

A born flower lover does not need to know the genealogical details regarding the modern high-bred pansy to be enthralled by its beauty. Yet, if you are a born flower lover, you will admit that your interest is increased by a knowledge of these details. You will certainly, if you know them, peruse the pansy pages in your seed catalog with increased interest in making your selections.

(*Continued on page* 64)

The charm of these little old Italian Empire chairs lies in the delicacy of design. They are walnut with cane seats, $75 each

The Empire console shown in the picture above is unusually graceful. It is mahogany and the brass mounts are especially decorative. It may be had for $150

OCCASIONAL CHAIRS

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

(Left) A painted Venetian chair comes in dull green with taffeta cushion to match piped in burnt orange, $96. A Venetian lighting fixture in the same coloring is $40



Above is shown a lovely old Italian walnut chair that would be suitable in many places. The price is $50





An especially delicate Empire side chair comes in American walnut with a cane seat, $61. The cushion is extra

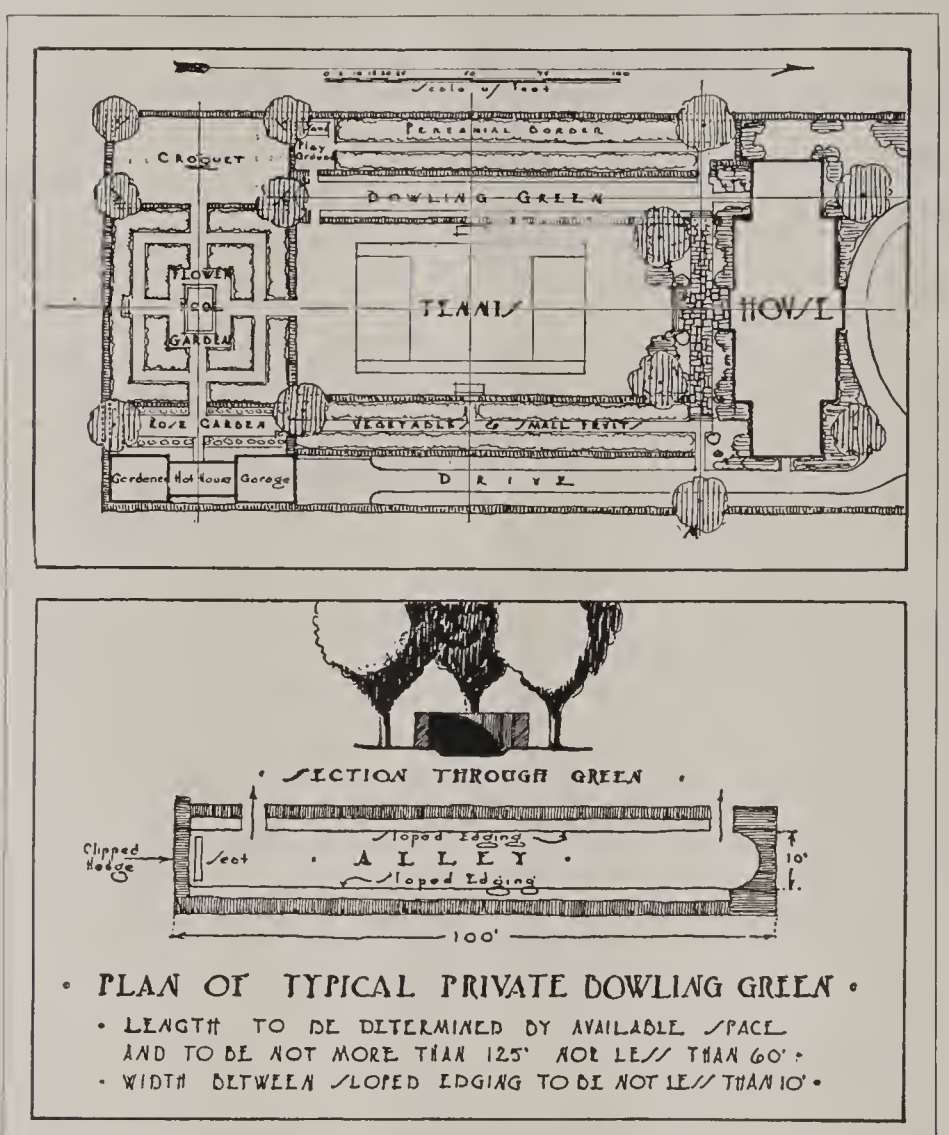
PLAYING GROUNDS FOR COUNTRY PLACES

Suggestions for Their Construction, Design and Treatment to Make Them Ornamental as Well as Practical

RICHARD H. PRATT, II

THERE was a time when country places in more or less isolated locations included, almost without exception, some definite places for games—for tennis, croquet or lawn bowls. Each of these spaces was prepared with the ends of its own particular game in view. Sometimes they were treated as an integral part of the landscape scheme, but often the bluntness of their aspect jarred the sensibilities. Now their bluntness has disappeared because they, too, have gone. Tennis courts remain, though it is perhaps more for custom's sake than for a desire to play at home. The reasons for all this are obvious: motors and country clubs. But it is regretable nevertheless. For well organized playgrounds on even the small suburban places make for such completeness; with the garden they extend the possibilities for pleasure to the limit and increase an appreciation for the grounds of the home as nothing else can. And they lessen our dependence upon the clubs (none the less a splendid opportunity for social intercourse) as they enlarge the immediate offering we can make to our family and to our guests.

The popularity of tennis is unquestioned, yet there is nothing to scoff at in lawn bowls, clock golf or croquet. Each, properly played on a well prepared ground, rewards skilful effort by producing an exceedingly interesting contest. Each, too, is a game for all but the very youngest children whose play spaces are so often omitted or neglected. And there is room for one of them at least on the smallest place. Let us consider then how the grounds for these several games may be prepared, how they may be arranged as a part of the layout and how they may be treated so as to merge easily into the general design.



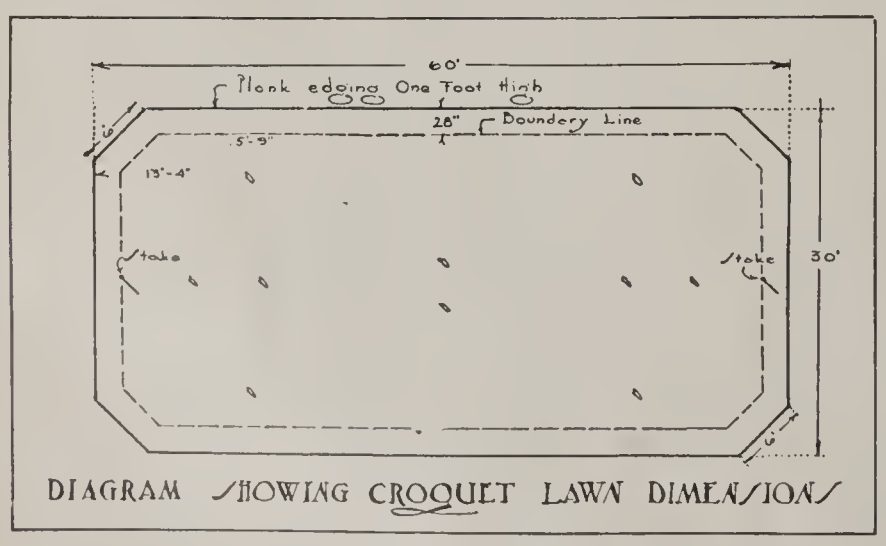
Playing grounds for three different games are provided in the upper plan, and all are so well arranged that they enhance the landscaped appearance of the place

The bowling green is especially adapted to a situation providing a long, narrow space. Aside from its playing attraction, the strip of smooth turf is picturesque

It is of primary importance to have the ground for any game well prepared and then kept in condition in order that skill, not luck, may be the deciding factor in any match. A poor playing surface soon ceases to intrigue us and the cost of good construction is no less in the end than quick and cheap methods that must too soon deteriorate.

For tennis and croquet there is the choice of turf or of a hard surface. A hard surface of sand or clay is usually built upon a foundation of broken stone, the stones decreasing in size as they approach the top; each layer of not more than 3″, making altogether a depth of not less than 8″, being thoroughly rolled with a heavy roller, and the whole covered with the final surfacing of clay or sand watered and rolled well into the interstices of the underlying stones. Under this foundation and on top of the subsoil open tile drains should be laid in whatever quantity is necessary to carry off the seepage and prevent sogginess and bulging.

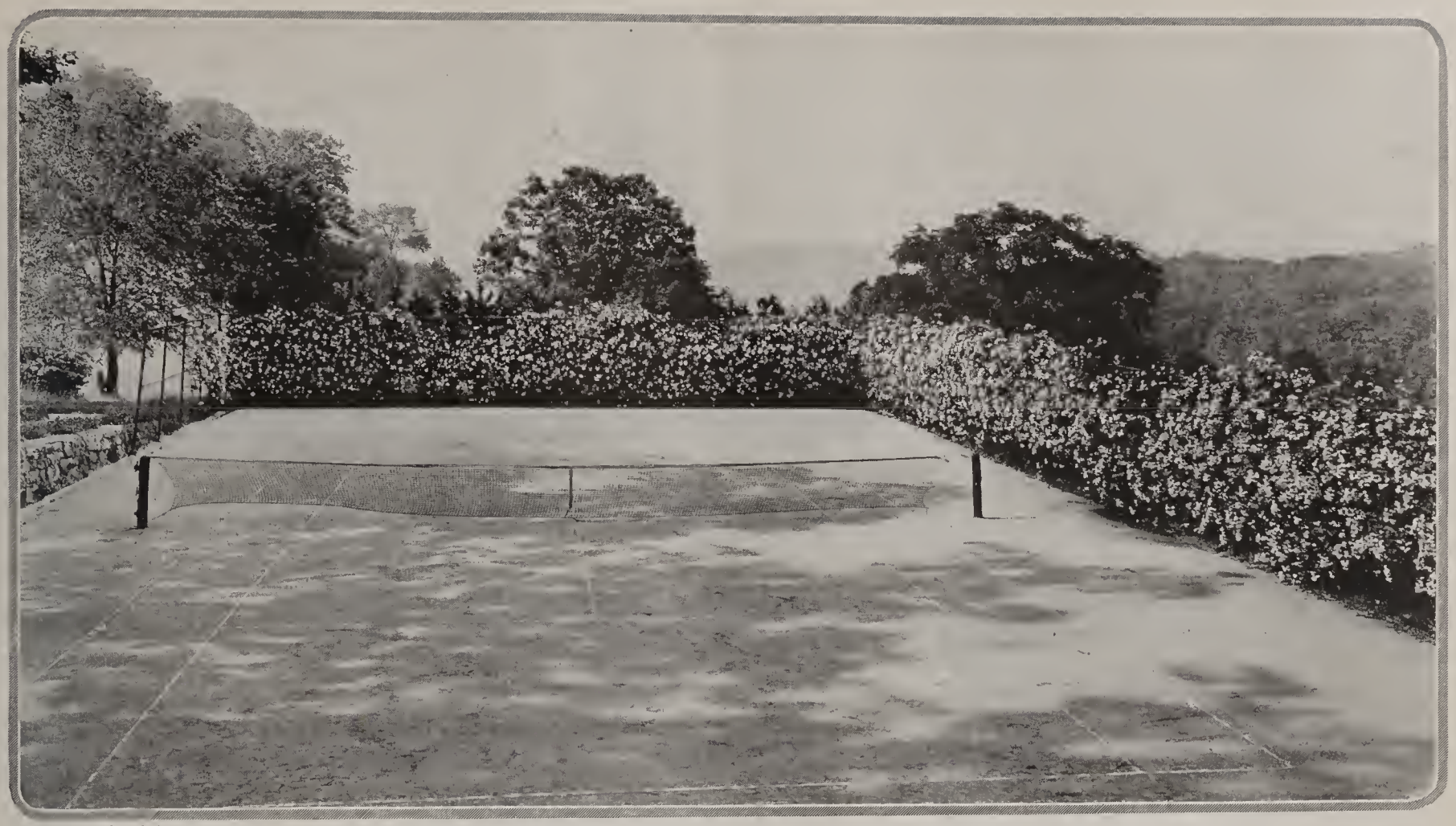
But a court or lawn of a hard surface lacks the soft appearance that will help to make the grounds effective and unless the climate or the locality is not adapted to the use of turf the former should not be used. Turf, on the other hand,



A croquet court calls for a space 30′ by 60′, inclusive of the plank edging which surrounds it. The positions of the wickets and stakes are here shown

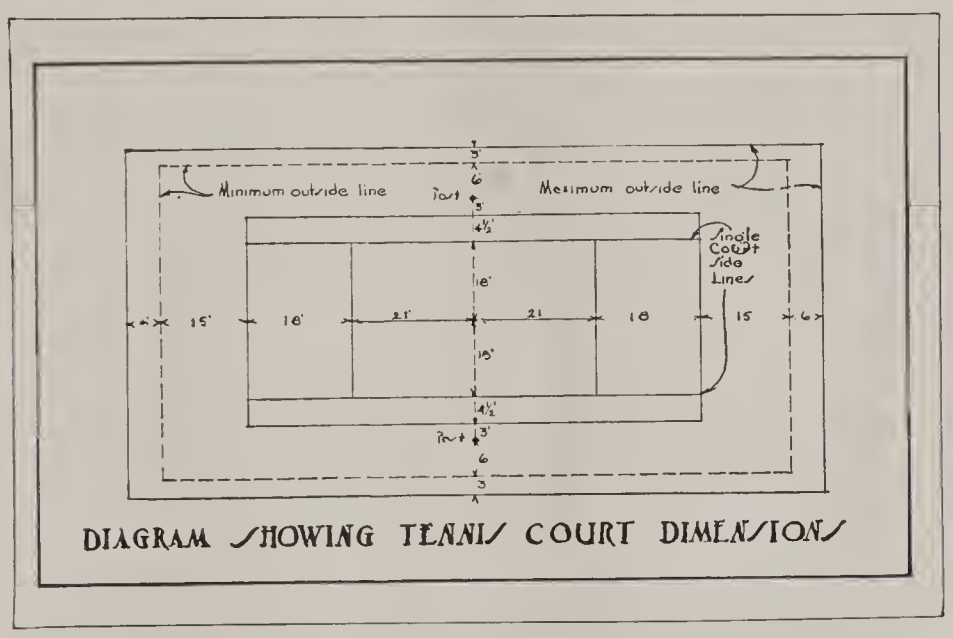


Clock golf is another game well suited to limited space. It affords not only the interest of competition, but also excellent practice for the regular game



Mattie Edwards Hewitt

Attention to the tennis backstop will be well repaid. Here climbing roses on a woven wire fence are practical and ornamental



Tennis requires the most space of all the games. The single court needs 54′ x 108′ room for playing, and the double 63′ x 108′

is sightly, easily maintained and merges into its surroundings without a break. It is perfectly suitable as a playing surface for any of the lawn games. It is at once practical and decorative.

A serviceable and durable playing lawn may be built at a fairly slight expense as follows. First level perfectly and roll well the subsoil at a depth of 1′ below the final top surface. Then lay 3″ open tile drains on this surface from 4′ to 10′ apart, according to the ease with which the subsoil drains off the surplus water, running the pipes toward the center line of the lawn at a slight pitch where they will connect with a larger drain which will carry the seepage to a sump hole or to still another drain. On this surface and over these drains should be laid 3″ of cinders or ¾″ stone chips. Over this layer should be spread the very best kind of top soil, free from weeds and thoroughly pulverized. The surface of this top soil must then be carefully raked and leveled, two very important operations. If the surface is to be seeded, use the very finest lawn grass seed obtainable and avoid altogether the use of clover. Sow the seed evenly and generously when the ground is dry, then roll well with a roller, rake lightly again, roll again, and hope for just the right sort of damp weather to start the tiny roots. If really good sod of even thickness is obtainable it may be used, though it offers very slight advantage over seeding. After it is laid it should be lightly rammed, then rolled. When it has made contact with the soil underneath, it should be rolled again. If the first few weeks are dry it should be sprayed constantly. To keep a grass surface in condition for the playing of games it is necessary to roll, water, mow and weed it as often as possible.

The dimensions of the various play spaces vary from the 60′ by 120′ maximum of the tennis lawn to the tiny area required for the sand box and swing that every child should have. The size and marking of the several major games of the home grounds is shown in the accompanying plans. From these it will be seen which or how many of the games may be placed on a certain plot or in a particular layout. Their exact location should be determined by the adaptability of the site and by the arrangement of the other units in the general design. Tennis lawns require a comparatively level surface unless the cost of extensive grading is of no particular consequence; croquet lawns demand a smaller but similar situation; bowling greens may be placed in any long, narrow space, across a fairly steep hillside if necessary, as their length rather than their width is the important consideration; clock golf requires only a small level area, and a child's playground is not at all particular as to the size or nature of its situation. It is very desirable in tennis and fairly so in bowls and croquet that the grounds for these games be so oriented that the direction of their greater length is as nearly as possible north and south. By so placing them, the sun's rays when nearly level in the morning and afternoon are not so apt to interfere with the sight of the players.

The decorative possibilities of these various spaces as parts of the general layout scheme are practically unlimited. There is not the slightest reason why any one of them should be awkwardly placed in its relation to the rest of the grounds design. On the contrary they may be made to serve as complements to and improve the appearance of the other units with which they are arranged. As an example of an aid to symmetry sometimes desirable, a hedge-enclosed bowling green might act as a balancing motif to a hedge enclosed flower border on the opposite side of a formal lawn. If there is room for a croquet or tennis lawn on a site where space is limited, either one might become the open lawn of the layout with its edges softened by planting, and its function as a playground become incidental to its function as a decorative element.

(*Continued on page* 62)

THE FOREBEARS OF SOME GARDEN FLOWERS

Wild Varieties from Which Certain of Our Prominent Cultivated Sorts Have Been Developed—The Irises and Columbines

R. W. SHUFELDT

ONE of the most interesting fields of research in the science of horticulture has for its object the tracing of the origin of our cultivated flowers. With respect to some varieties, the derivation is traced without much difficulty, while in others, for various reasons, it is not so easy a matter. For example, in the case of some flowers, the original wild species have their habitats in various parts of the world—in very remote parts with respect to not a few varieties.

A wild species may have been a very modest little flower in the flora of Japan, whence living specimens of it, or seeds, were taken to France; here cultivators of the garden flowers have experimented with it until some very remarkable form has resulted. Next, examples of this may come across the Atlantic to America, and in a few years begin to appear in our gardens. As time goes on, the differences of soil, climate and other factors commence to have their effects, and in due course the species changes entirely again in form, color, size and leafage; so that, unless some very exact record has been kept, it would not be an easy matter to trace the plant back to the stock wild flower that originally came over from Japan.



(Right) The resemblance between the Dutchman's Breeches of our early spring woods and that cultivated member of the same family, the Bleeding Heart, is clearly apparent

However much we may come to cross and interfertilize them, some plants are so distinctive with respect to their florescence that there is no mistaking their species under any circumstances. This is true of such a genus of plants as we find in *Dicentra*—a small group created to contain the typical Dutchman's Breeches and its two near relatives, the Squirrel Corn (*D. canadensis*) and the rare *Dicentra eximia.*

Early in the spring I have found the true Dutchman's Breeches (*D. cucullaria*) growing in masses and most luxuriantly along the northern banks of the Potomac River, a few miles west of Washington. It springs from curious little seed-like tubers, which sometimes may be seen above-ground, so superficial is their lodgment in it. Dicentra's pure white flowers are tipped with a delicate shade of cream-color—and altogether the plant is a very interesting one. I know of no species that has been derived from this for our gardens, in which the elegant *Dicentra spectabilis* from northern China, generally known as Bleeding Heart, is so frequently seen, its flowers being of a deep pink. A dozen or more

(Center) Iris prismatica is found from Nova Scotia to Georgia. It is a plant of the coastal marshes, an untamed member of the iris tribe that is especially effective in masses



Bleeding Heart comes originally from northern China. Over a dozen species of the dicentra family are known, all of them belonging to the flora of Asia and North America





A comparison of this German iris with the slender iris at the left suggests the great differences and resemblances which sometimes exist between wild and cultivated flower forms



Modern cultivated forms of columbine show broader, more widely open blossoms and greater variety of color than do the native sorts



Relatively small though our native columbine (A. canadensis) is, its grace of form and the coral and yellow hues of its flowers entitle it to a place of honor in any garden



The spur development is also far greater in cultivated types. Such changes as this are usually effected only by many flower generations

species of Dicentra are known, the entire group belonging to the flora of Asia and North America.

From the intractable Dutchman's Breeches, we may pass to a genus of plants that has given us some of the most marvelous garden forms known to us—the columbines (*Aquilegia*). In our northeastern flora we meet with the common wild columbine (*A. canadensis*), from which not a few subspecies have been derived. Then we have the blue form of it in our gardens (*A. vulgaris*), known to the lover of flowers the world over. In some parts of New York State I have found this dark blue or even purplish species growing among rocks close to farm houses, the plants evidently being escapes from neighboring gardens.

The wild red columbine, lined with yellow, is often found growing in masses up among the rocks and scrub pines on the borders of forests, and it is, as we will all acknowledge, one of the most beautiful sights in all nature in the early months of spring. Where it is accessible, thoughtless people often gather them in great bunches, only to throw them away as their lovely flowers droop on the way home; this practice has nearly exterminated the plant in many localities. In the Rocky Mountains and Mexico we meet with a columbine in which the spurs of the flowers are several inches in length. Some ten different species of columbines occur in our United States' flora, but they can in no way compare with the extraordinary species that flourish in our gardens in the summertime.

Of all the various flowers in nature, in this country and abroad, no single genus has produced, from the wild species, such a wonderful array of garden varieties as the irises or Fleurs-de-lis. They are the very gems of the parks and gardens, public and private, almost the world over, and they are known to every one taking any interest in flowers. It was Ruskin who said that "the fleur-de-lis, which is the flower of chivalry, has a sword for its leaf and a lily for its heart."

Iris Species

There are over one hundred species of iris known to botanists, they occurring chiefly in this country, in some parts of Asia, and in the North Temperate Zone, while we meet with others in northern Africa and in some parts of Europe. *Germanica* is the most abundant cultivated species, while the best known wild one in this part of the world is the common blue flag (*I. versicolor*). *Iris prismatica,* or the slender blue flag, is a plant of the marshes from Nova Scotia to southern Georgia, being found only along the coast; they bloom in June and July. The Carolina iris also occurs in the swamps of Virginia and Georgia, and it is said to have been found growing in the marshes of some parts of the State of Louisiana. I have found the slender blue flag growing in masses, in suitable localities, through southern Maryland, where it greatly enhances the borders of swampy ponds.

The dwarf, the crested dwarf and the lake dwarf irises are still other very beautiful species of this country, and found in certain localities east of the Mississippi, the last-named being confined to the gravelly shores of Lakes Superior, Huron and Michigan.

A magnificent introduced species from Europe is the true Fleur-de-lis, the *Iris germanica,* now found growing wild in Virginia and West Virginia; its "beard" is bright yellow and pendant, while its sepals are of a dark violet purple. A great rival in the matter of beauty is the Charmant iris.

Mrs. M. E. Russell announces the fact that she has discovered growing along the borders of marshes on the coast of Connecticut the naturalized Asiatic species, known as the Oriental iris (*I. orientalis*)—a plant wherein the stem-leaves are reduced and few in number, while the pale yellow or whitish flowers are really very handsome.

There are many elegant forms of iris which have been cultivated in Japan. In Spain, too, we meet with some lovely species of cultivated ones.

Occasionally, in certain parts of the Eastern United States, one may meet in nature plants of the yellow iris or yellow flag. I have usually found it growing along clear streams and sometimes on the borders of ponds. When in masses and in full bloom, it is a most elegant-appearing species, with its tall, dark green, sword-like leaves and superb lemon-yellow flowers. This is the iris of Europe and Russian Asia (*I. pseudacorus*). In England, its roasted seeds are used as a substitute for coffee, while old-fashioned physicians still occasionally prescribe a decoction made from its roots as an astringent.

The fetid iris (*I. fœtidissima*) of western Europe, also called "Gladden" or roast-beef plant, is an unwelcome addition to this other-

(*Continued on page 76*)

THE VARNISH FINISH FOR WOOD

What It Will Do and How One May Secure the Best Results—Methods of Application and Treatment

JASON E. DURST

VARNISH is perhaps the most sensitive finishing material in use today, yet it produces the most beautiful effects, its transparent coatings magnifying the grain of the wood and bringing out its inherent beauty. The reason the experienced finisher gets satisfactory varnishing results is because he observes three simple, fundamental rules. First, the surface must be absolutely clean—free from dust, soot or grease. Second, the brush should be of the proper grade for applying the varnish, and it, also, must be absolutely clean. Third, the temperature of the room should be between 70 and 75 degrees, Fahrenheit. By adhering rigidly to these requirements, the amateur will have no trouble in applying varnish successfully to his woodwork, floors or furniture, and he will find the work much more fascinating than painting or enameling.

IF the surface has been varnished previously, it should be cleaned thoroughly with ammonia water, using one tablespoonful of ammonia to a quart of water. Use a clean cloth and apply freely. Any grease spots that remain after this treatment can be removed by rubbing with a cloth dipped in benzine or high-test gasoline.

If the old varnish has worn off in spots, which often happens with the floor, these spots need to be bleached. This is accomplished by shaking up in a bottle ten parts of cold water with one part of oxalic acid crystals and applying this solution freely to the spot with a rag, rubbing vigorously. Then wipe off the entire surface with a clean rag dampened with clean water.

Allow the surface to dry thoroughly, then sand it off with fine sandpaper until it is perfectly smooth, and wipe off the resulting dust. To insure getting all of the dust off and out of the surface, the expert finisher uses a "tack rag." This is made by dipping a clean, lint-free piece of cloth into the varnish about two hours before using, wringing it out and leaving it rolled up into a ball.

In about two hours the rag will have become sticky, or tacky, and by wiping off the surface with it every bit of dust is removed—minute particles of dust that fill up the pores of the wood and cannot be removed in any other manner. If the tack rag is not used, this dust is liable to be picked up by the brush and dragged through the varnish. As stated above, varnish magnifies the grain of the wood. It also magnifies all surface defects, and small particles of dust are often carried along by the brush and built up until they look like grains of sand.

If the surface contains any bare spots that have been bleached out, they should be primed with a coat of varnish thinned 10% with turpentine. Allow a sufficient time for drying and then sandpaper lightly.

When the cleaning operation has been completed, the room should be closed to allow the dust to settle. It is always better to wait until the following day before beginning the varnishing.

CALL on the most reliable paint and varnish retailer in your city and tell him what you want to do. If you are going to varnish the woodwork, you will want what is known as an interior varnish; if the floor, a varnish that will dry hard, yet be so elastic that it will not crack under ordinary wear and tear; if a chair, a hard-drying varnish that will not become sticky in the heat of summer. There is a varnish made for practically every surface around the house, and it is important, therefore, that the man who sells it to you knows for what use it is desired. He will also sell you the proper kind of brush to be used in applying the material. The brush should be of good quality, flat with a chiseled edge, and elastic.

Because the brush is new do not think that it is also clean. It probably contains enough dust to ruin a whole can of varnish, and produce a rough, speckled finish. Strike it several times on the edge of some hard surface and you will see little clouds of dust roll out. Then whip the bristles through your fingers to remove the loosened dust, and strike it on the hard surface again. Continue this operation until no more dust can be dislodged, and then wash it thoroughly in clean turpentine.

Unlike paint, varnish does not require shaking or stirring. Open the can carefully and pour out into some clean receptacle as much of the material as you think will be required for the job. If any is left in this receptacle when the job is finished, throw it away. Never pour back into the original can any varnish into which a brush has been dipped.

Apply the varnish with a well-filled brush, and try to give the surface a uniform coating, neither too thin nor too thick. The brush will drag heavily on the surface if too thin a coat is being applied; and if the coat is too thick the brush will slip along, leaving raised ridges. After applying one or two brushfuls you will get the "feel" of the material, and you can easily sense whether or not you are giving the surface a coating of the right thickness.

Varnish is unlike paint, also, in that it does not need to be brushed into the surface, and it will soon level up to a smooth, glass-like surface without showing brush marks. If too much is applied, especially on an upright surface, it will form what is known as a "curtain."

Watch the edges and corners of the work to see that there is no running over, and when you have covered the entire surface get out of the room as quickly as possible and lock the door. Don't call members of the family in to see what fine work you have done. They will only stir up unnecessary dust. Keep the door locked for at least three hours—four if possible. Varnish requires this period of time to set up free from dust. But it will not be perfectly dry for forty-eight hours.

AS mentioned above, the temperature of a room in which varnishing is being done should be around 70 to 75 degrees. Finishers have always disagreed as to whether or not a freshly varnished room should be ventilated, but the majority claim that the average room contains enough oxygen to dry all of the varnish that can be applied in it, and ventilation is unnecessary.

If outside air, especially cold or damp air, is admitted to a room while the varnish is wet, a quantity of moisture will be absorbed by the varnish and it will dry with a clouded effect, known as "blooming." This appearance, happily, may be overcome by rubbing the clouded portion with a good furniture polish.

If the surface that has been varnished is a floor and the varnish does not dry in forty-eight hours even though the temperature has been right, it indicates that the proper varnish has been used; it is an elastic, long-oil varnish that requires a somewhat longer time to dry, and it will wear for years.

The most beautifully varnished surfaces are obtained by several successive coats of varnish application, and if any surface is worth varnishing at all it should receive at least two coats.

When the first coat is thoroughly dry, sand it lightly with fine sandpaper. Allow more than forty-eight hours for drying if possible, to make sure of avoiding any disappointments. If an undercoat is sanded and another one applied before it is perfectly dried, the moisture remaining in the undercoat will cause "sweating," and this will produce "pitting" of the next coat.

After sanding, wipe off all resulting dust, apply the second coat with as much care as was given to the former one, and leave the room quickly. Allow the same length of time for drying and keep the temperature as uniform as possible.

When the finishing coat has dried, it may be left in its natural gloss, or rubbed with rotten stone and water if a mirror gloss is desired. For a satin finish, rub with pumice stone and water.

THE suggestions made thus far have applied mostly to re-varnishing surfaces that have been previously finished. If new wood is to be varnished the first requirement is, of course, that it be sanded off as smoothly as possible.

Close-grained woods such as maple, pine

(*Continued on page* 68)

BUILDING THE SMOKELESS FIREPLACE

The Principles of Design, Proportions and Construction Which Will Insure Good Draft and Heat Radiation

HARRY F. C. MENNECKE

MUCH that might be said concerning fireplaces and their artistic elements would go for naught were the practical side of building a non-smoking fireplace overlooked.

In order to avoid later disappointment, certain elements are necessary in the designing and building in order that the smoke shall go up the chimney, the fuel burn freely, and a generous warmth be created throughout the room. And without sacrificing utility in construction, the architectural design of a fireplace can be considered in its relation to the room.

To begin the construction of a practical, fireproof and non-smoking fireplace we shall have an ash dump door in the hearth connected with a flue to the ash pit in the basement, where a door is provided, 2′ above the floor. This in itself is valuable as it spells cleanliness.

Next we shall consider the fireplace opening and chimney flue, for these two depend upon each other, and the size of one must be in proportion to the other. The opening is generally determined before the flue is built, and is governed by the kind of fuel to be burned and the size of the room. Also if the fire is to draw well, the height, width and depth of the fireplace should be in certain proportions one to the other, as well as to the lines of the throat and area of the flue.

In a moderate size room the width is usually 30″ to 36″ and the height generally 30″. The dimensions vary, however, from 30″ to 60″ in width and 30″ to 48″ in height, the rule being that the height of the opening shall be 2/3 to 3/4 the width. The lower the opening the better the draft, as a higher one permits too much cold air to enter and prevents a good draft. Where this mistake has been made it may be corrected at small expense by a sheet metal shield or hood carried across the top of the opening, without marring the good appearance of the fireplace.

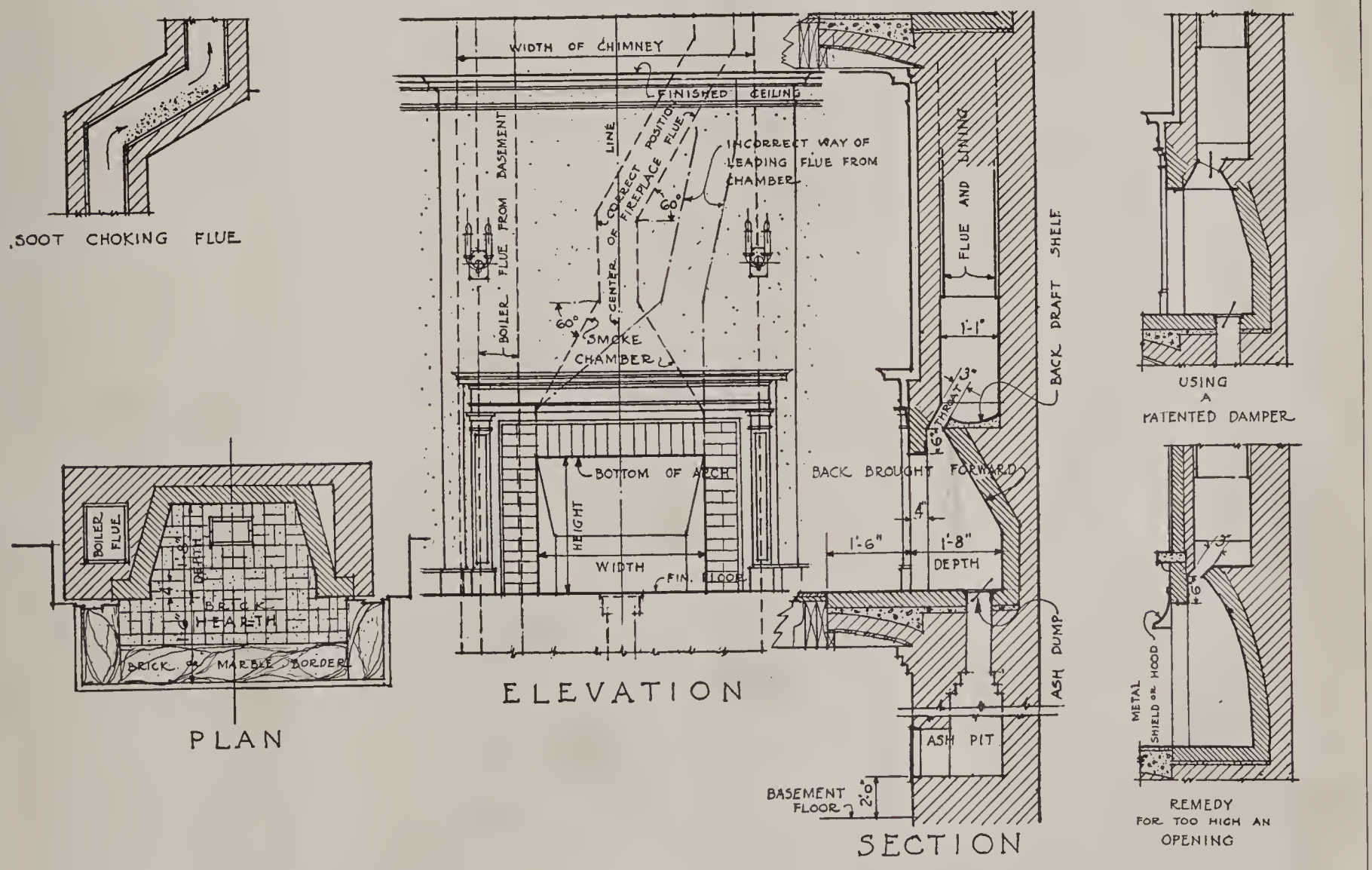
The depth should never be less than 1/2 the height, 2/3 being better, but never less than 16″ for a coal fire nor 18″ where wood is burned, 20″ being better. For a large wood burning fireplace this is made 24″, but to make it deeper would be poor designing and the heat would not radiate into the room.

The sides in the interior of the fireplace should be run back straight about 4″ and then splayed 2″ to 5″ per foot in depth, so that the opening into the room is wider in front than behind.

The back should be brought upward with a forward slant or a curve, commencing at a point above the hearth. This will tend to contract the fireplace toward the top and insure the air at this important point being thoroughly heated, which greatly improves the draft and causes the heat to be thrown forward and out, rather than upward. At the same time it forms the smoke or back draft shelf above it, without which no fireplace should ever be built, as it prevents and deflects all downward drafts which cause smoke and ashes to be blown into the room.

The throat should be built well to the front of the fireplace and its area should be 1 to 1½ times that of the flue. Its width should

(*Continued on page* 64)



There is far more to a good fireplace than its external appearance. The depth, width and height of the opening; the size and shape of the smoke chamber; the design of the flue and its relation to the fireplace and other flues—all these must be properly worked out. These drawings show some of the errors of design which are frequently the cause of smoky fireplaces, and the ways in which they may be corrected

NEWS OF DOMESTIC AIDS

Twenty of the Best Modern Devices Which Lighten and Make More Effective the Housekeeper's Labors

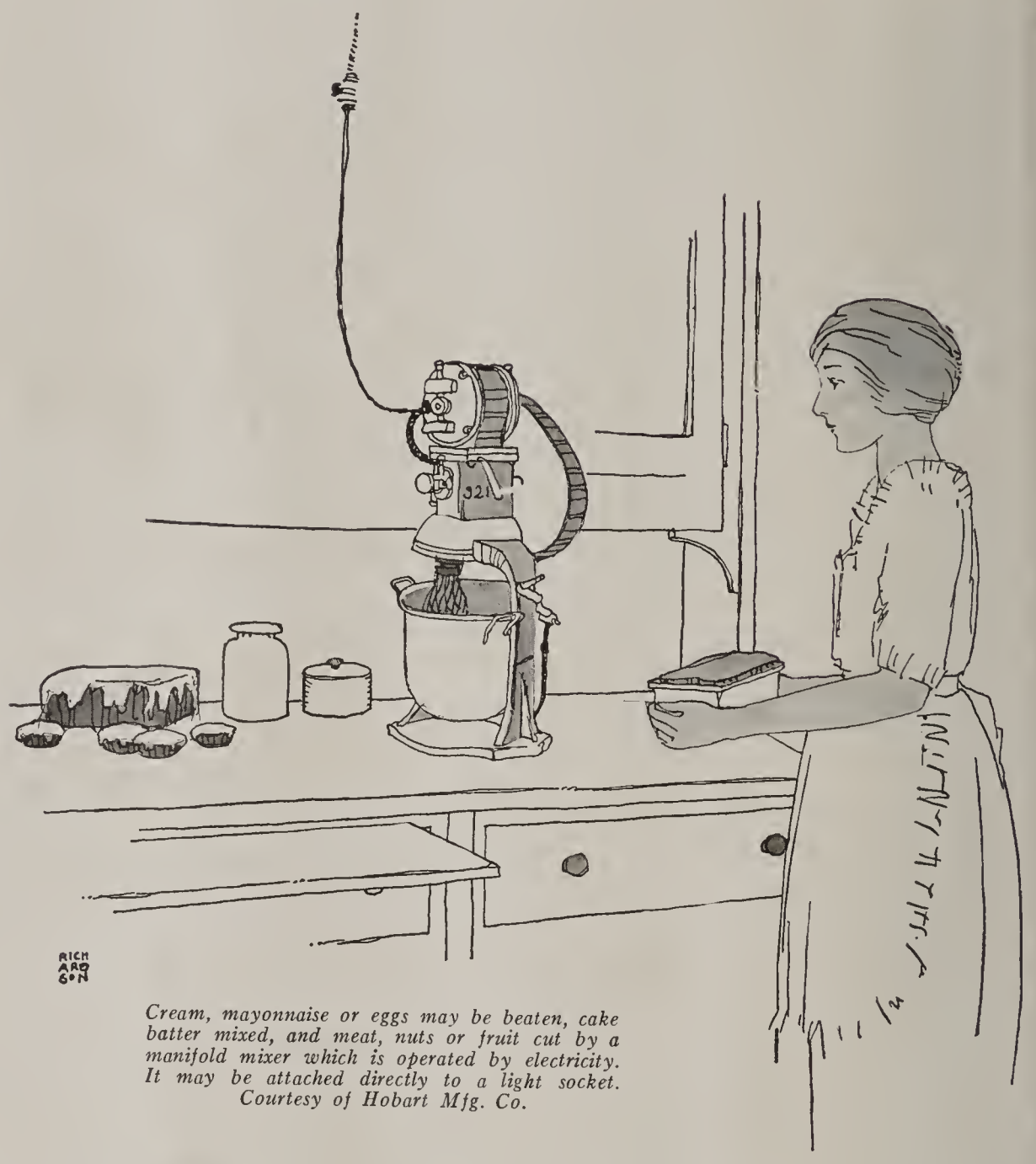
PETER DUNHAM

THERE may be nothing new under the sun but there is always something inviting under the roofs of our manufactories, in these labor, time, and energy sparing days. Not to keep abreast of the news is perhaps to lose at least a week out of your year in time, and a few tons of actual effort.

There is an ideal mixer on the market which attacks and synthesizes a mayonnaise, cream or eggs, mixes cakes, makes bread of its ingredients, and all in all can almost be hitched to the stars and change the rotations of the solar system, extravagantly speaking. It is modeled on a giant mixer formerly used in hotels and soda fountains but now adapted to home use. Furthermore, it is prepared to annihilate meats, nuts and fruits. It is a complete power unit and worked by electricity.

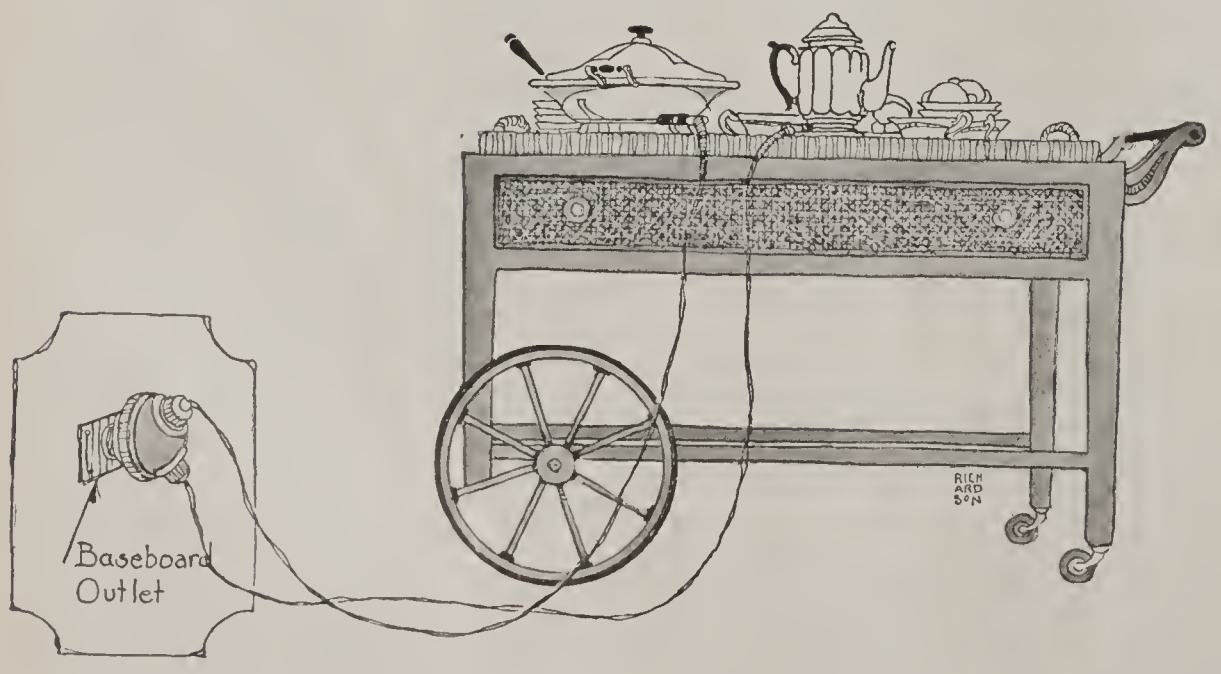
Multum in parvo—here we have it. A little washing machine that can be a sweet pal of the portable typewriter—less its weight, not requiring, though, either ink or hand labor. This tiny wooden washer is placed under a water faucet and the weakest stream of water revolves its little cylinder so that you can wash two or three shirtwaists and six hankies and seven towels in one operation while you sit and think how lucky you are. Fancy this little fairy in a hotel room, in the country, where the wash ladies are obsolete and your nurse won't wash—or where you don't want to trust your trousseau to any laundry resident in your rural haunt. And it is invaluable for the baby's wash—because the baby is no respecter of labor and needs much rehabilitation.

It fits on any wash-stand, is simply made, easily cleaned and *trés bon marché*. So your parlor, bedroom and bath need not be a limitation to your wardrobe's perfection.



Cream, mayonnaise or eggs may be beaten, cake batter mixed, and meat, nuts or fruit cut by a manifold mixer which is operated by electricity. It may be attached directly to a light socket. Courtesy of Hobart Mfg. Co.

How many times have you toasted bread at your morning meal—the meal at which most of us are poorly adjusted? How many times have we nearly (?) sworn because our magic electric toaster only did the trick on one side of the bread? Now—there has been born a toaster which, when one side of the toast is done, "turns the other cheek" (by a pat of one's finger on a lever) and in most traditionally ethical fashion, so that you have self-turned toast, well cooked, waiting for you—disgruntled or radiant. It's a nice thought—to have toast without blackened fingers or disintegrated character.



Electric chafing dishes and coffee percolators are among the table conveniences now obtainable. If attached to the wall outlet with long cables, they permit considerable freedom in moving them about. Courtesy of Wagner Mfg. Co.

Every sick room at some time or another needs besides air a gentle deodorant. In accordance with electricity's forward march an electric incense burner can be bought which though not in the traditional mode is very much to the manner of today.

Whether this will appeal to our Greenwich Village friends who espouse with all their modernity archaic methods, we cannot tell—yet would we suggest this device whether they be incensed or not.

Soon there will be on the market a wee

electric washette—a portable six shirtwaist or twelve soxer which washes clothes and will spare the fare on silk hose or lingerie. Most city and country dwellings have electricity and in a few months this vital little machine will be yours for the paying.

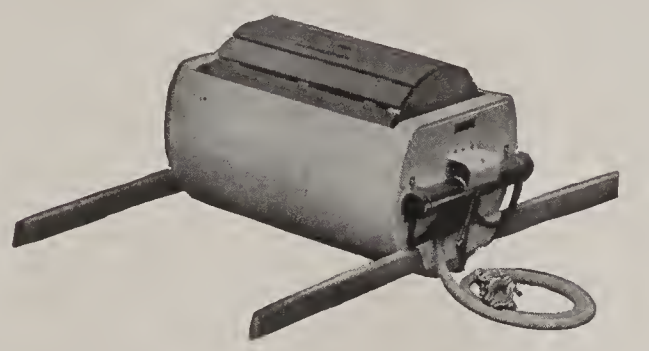
Bathrooms today without the shower would be like the kiss to the strange maiden who liked it not, were her lover unmoustachioed. In order to have a faultless shower—for they are often built haphazardly so that they leak, spatter, burn and scatter—a standardized shower has been put on the market which when ordered by the architect can be put into any bathroom. It can be in curved or square design and in almost any size. After installation it can be finished in paint, marble, tile or in whatever uniform your bathroom mobilized. The fixtures are the most modern, completely covering the bather with sprays enticing and affording thorough refreshment.

Practically speaking, the electric washing machine in which boiling water is put is a perfect instrument. Yet we can see some instances where the self-gas-heated electric washer might be a great convenience if the clothes are not permitted to have the dirt boiled in and the gas jets left burning beneath them. Today, to meet the demand of a self-heating washer, there are a few being put on the market.

Along the line of washing machines is a "filler" which acts promptly and swiftly so that the washing machine is filled and emptied of water with a minimum effort. There are two or three of these assistants on the market—two of which are good but one of which we think better. They can be tried before purchasing.



The instantaneous electric water heater is less than a foot high and is attached to the faucet. Courtesy of the Aqua Electric Heater Co.

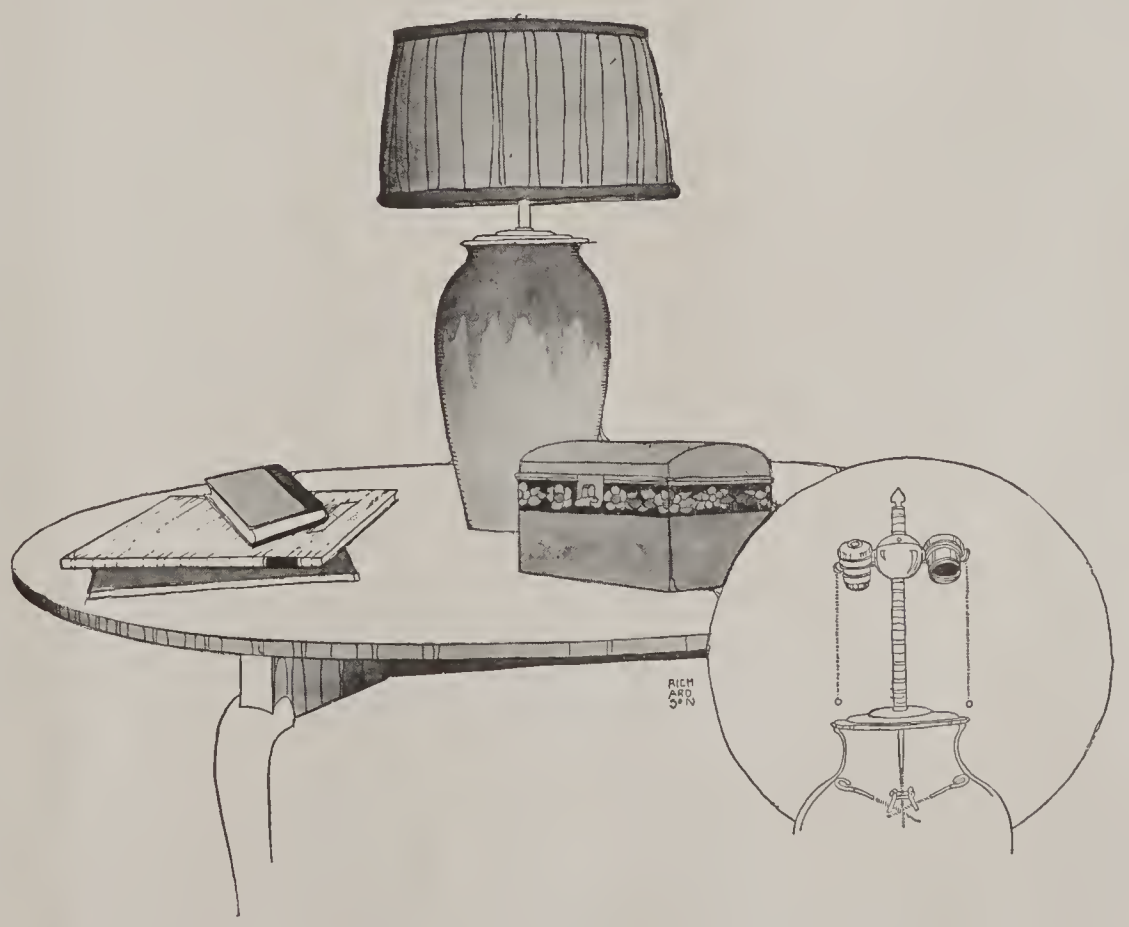


There is on the market an efficient little portable washing machine that attaches to any faucet. Courtesy Bernard E. Finucane Co.

Electrified Tables

Furniture is furniture. That seems rational—it has beauty but not life. Yet in the Middle Edison Period in which we live, furniture arterially supplied with electric current has come to pass. Table tipping has gone out, but electrified tea tables have come in. There is no limit to what the electrified tea table might not be, or might not contain. Tea, toast, lectures or music fill its usual shallow depths. But now a veritable companion to man—not only a pal but an advisor. Yet one must be careful lest the amiable invention ousts the charm of tea itself. But all new inventions when they seem the most perilous are the most useful. Think of the charms of the electrified toilet table—shaving-water hot, curling irons ready, lights in perfect range. It is beyond imagination lovely. Then think of the electrified bed!

Overlooking the fact that an ironing board and iron are prohibited in many hotels, they seem to arrive in other guises. A folding contraption looking delightfully like a little box has been made and charmingly cretonned, which is itself the telescopic board and inside of whose folds repose the leveling iron, electric connections, etc.



The conversion of a pottery jar or vase into an electric lamp may be accomplished by means of an adapter that is rigidly and invisibly held in place. Courtesy of J. B. Timberlake & Sons

Sleeping Accommodations

Gunpowder can be made out of the air, but that isn't what we are looking for—after all it's a constructive use we give it—breathing and health. Of late people are longing for health—see the new religious sects. So the home longs for it, and devices are continually being made to give the home more air and better. An automatic device to make rooms breathe is now a practical thing. It looks like a little box of copper wire on one side, open on the other and fitted with little shutters so that the warm air escapes and the cool fresh air is imprisoned in the room. It is put on outside the window sash and without draft you breathe clean, fresh morning air.

One can always supply a bed to the newcomer, or make one's living room into a more livable and sleeping one by the use of the new beds housed behind a small door in the wall which swing easily to position at night. The small door can be near the porch, so the sleeping porch by day can be free of bedding and be an upper porch only. Furthermore, if the door be placed rightly, the bed can be swung to the porch or to the room. Rainy nights or cyclonic you could sleep indoors. It is not a folding bed with that device's many drawbacks. Of course this is more practically installed when the house is built, yet it can successfully be put in afterward. Its makers also offer a concealed ironing board—behind closed doors—which for a limited home is a comfort.

Should your home not have enough electric connections which, of course, it should have—you can now get electric sockets with two plug extensions. This can double your electric elasticity. For example, a lamp and an electric piano player can get their nutrition from one base plug—and you can put two

(*Continued on page* 74)

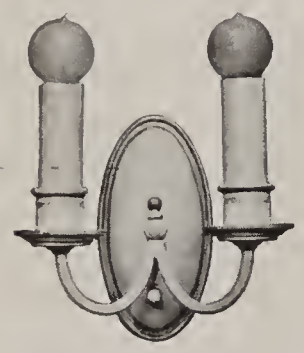


A Venetian bracket of striped deep blue glass and clear mirrors has a wrought iron frame. $65





A charming fixture has a mirror back 8" high decorated with crystal drops and colored glass flowers. $22.50



A practical fixture for a bedroom is finished in cream and can be decorated to harmonize with any color scheme. $17.50



A graceful two light bracket of black and silver glass with crystal drops has a dull black frame. $47.50

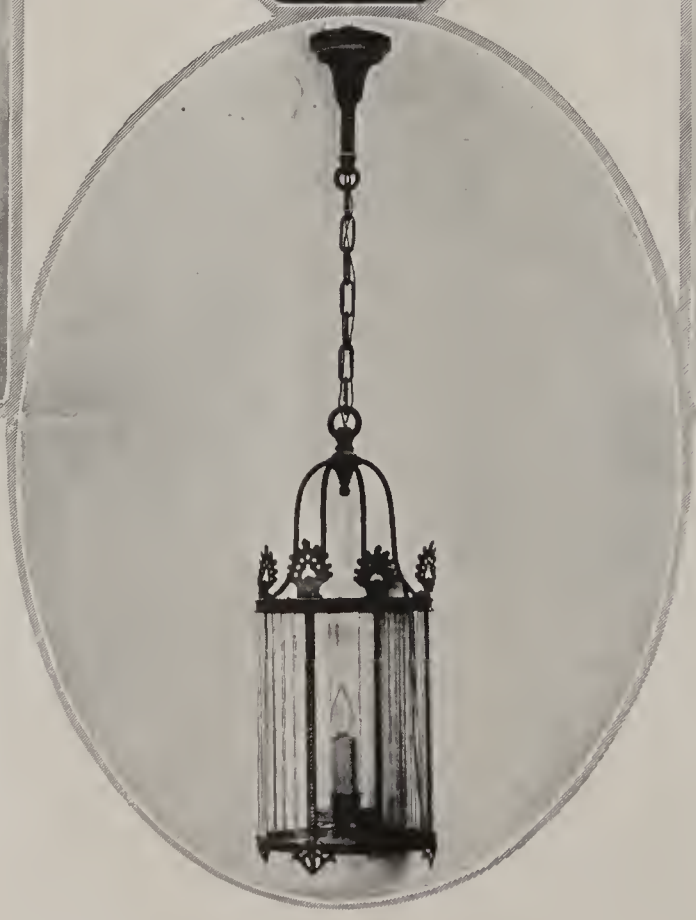


A lyre-shaped bracket suitable for a rather formal room is black with crystal trimmings and drops. The height over all is 16". It may be had for $45

(Above) An unusually beautiful chandelier of hand-hammered iron and crystal drops is 52" high. $260



A reproduction of an old English sconce is made of hand-hammered silver plate. 11" high, 4½" spread. $32





A side fixture that is especially delicate in design is 21" high and 9" wide. It is of hand-wrought iron and crystal drops. The price is $52

LIGHTING FIXTURES IN THE HOME

They may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

The lantern at the left is a reproduction of a Venetian one and would be effective in a hall. It is striped glass with an iron frame in polychrome. 22" x 9". $90



FOOT-SCRAPERS FROM COLONIAL HOUSES

That Are In Use To-day

Whether the Colonial craftsman painted a delicate piece of wall paper, carved a superb mantel or wrought a foot-scraper at his forge, he took that definite pride in turning out a satisfactory product which alone distinguishes the finest craftsmen

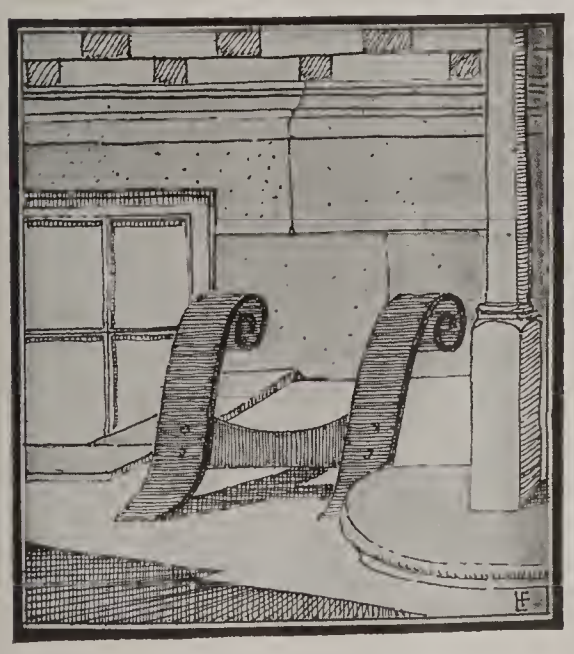
FEW parts of the Colonial house show more clearly than the foot-scraper how carefully each detail of craftsmanship was studied by early home builders. The range of design was limited, and the forms few. In spite of this, each individual example was wrought with a remarkable feeling for the decorative value of a flowing or spiral line. The pattern generally consisted of a central plate, flanked by spiral ends.



The spiral motif seems to dominate these early designs and was executed either simply or with more florid finish, according to the skill of the craftsman. This example is from a house in Hartford, Ct., built about 1830



(Left) While the range of designs is limited, each of these foot-scrapers was wrought with an individuality that gives it a difference from its fellows. This comes from a house in Cheshire, Ct., built about 1810



From an old house in Alexandria, Va., comes this example, showing the prevalence of the spiral motif in all parts of the Atlantic seaboard

The flowing lines in this example from a Long Island farmhouse are characteristic of the feeling for decorative value in these early iron workers



EQUIPPING THE BRIDE'S KITCHEN

The Utensils and Devices Which Will Help Her Avoid the Pitfall of the Impossible Pie and the Traditional Leaden Biscuit

ETHEL R. PEYSER

WE moderns are so up to date that although we expect our women to marry they know less of the kitchen needs and the infant's psychology than of the constituencies of the planets' atmospheres. So to correct some of the deficiencies we are going to list in this article the prices of necessities of the bride's kitchen at the present, which you must remember is two months ahead of the time that this story is printed. Today prices veer so rapidly that we can only hope that they will not veer upward before your kindly eye peruses these pages.

Whether you use electricity, oil, gas, or wood should be part of the determining factors in buying utensils. For this reason we will, as far as possible, designate the special uses of these utensils whenever possible or necessary.

May it be said at the start that aluminum and enamel (best quality) can be used on any stove. Aluminum is more expensive but doesn't blacken up on the stove and lives longer than enamels. We will not take up copper, as it is too heavy and costly for the ordinary kitchen and takes too much labor to keep in the brightened condition in which it should be kept.

We favor glass whenever it can be substituted for kitchen utensils as the most ideal oven utensil. If the purse can stand it and its initial expense it will save fuel, time and energy in the end and therefore money.

The Lists

Our omissions in this listing in any case are due to personal experience and choice and also to a feeling that there are many things that can be omitted when the kitchen is started and be put in later when exigencies appear and the income is greater.

We have purposely not added up the list to get an aggregate expenditure, as it would mean little when cheaper or more expensive materials can be substituted. Therefore we have given but the individual costs which can be combined in the ways the housekeeper desires. Thus the list is meant to be a nomenclature rather than a hard and fast formula, a *vade mecum* rather than a crystallized rule of thumb.

You may consider some things unnecessary in these lists. Again, the list is a personal compilation, as lists are as yet not machine-made, and the maker has considered what are the essentials to culinary habits.

Nor have we mentioned stoves as a consideration of the bride's first tool chest, because the architect or the landlord in many cases has decided this for her. If the buyer needs to purchase a stove her choice is usually bounded by the kind of fuel which is cheapest in the place her spouse has necessarily to live.

So, although utensils are dependent on the stoves and stoves on utensils, we have omitted the stove, whose costs can easily be ferreted out by reading past files of HOUSE & GARDEN, or consulting stove manufacturers or the Shopping Department of this publication.

Cabinets and Conveniences

Were we fitting out a kitchen we would either buy a kitchen cabinet or have one built in the home of the steel unit type. We have not included it in the list for fear of being too commanding, and it can be dispensed with if the shelving and hanging room is sufficient; though we venture to say not quite so delightful will be the kitchen atmosphere without one. The kitchen cabinet in steel costs from about $92 upward; in wood, $89 up.

Devices on which to hang the pots and pans and house the knives in frictionless positions are, too, omitted, because these things vary in price with carpentering and the amount necessary to spend in room and money. It is the only way to house utensils . . . in the open air where they are visible and where the arm can reach and where the back is not unrelentingly and unnecessarily bent in the performance of the manifold duties of kitchen usage.

The ice-cream freezer is not included as this is not an essential, unless the purchaser thinks it to be one. It is to be had in a two-quart measure from about $4.90 upward, and the gallon is available at $7.50.

In some instances we have put an article under two heads; trays, for example. This is done to show that the two articles in aluminum or tin are equally useful and if the cheaper grade is desirable it is a safe "buy."

The grapefruit knife may be a glaring omission—we hope it is. Yet as it is not strictly necessary we have omitted it. If this little joy is bought, the stainless steel is the best material in which to look for it. It costs about 75 cents. And as soon as the purse is large enough and the manufacturers have come to the point, stainless steel is the best in which to buy nearly every bit of cutlery, as it requires little attention and neither rusts nor stains.

Here follow the lists:

UTENSILS IN ALUMINUM

Tea kettle, 3 qts.	$6.15
Quart measure	2.00
Double boiler, 2 qts.	4.05
Funnel	.90
Ladle	2.25
Pie plate, shallow	.53
Pie plate, deep	.62
Sauce pans, 1 qt. } These	1.40
Sauce pans, 2 qts. } have	2.00
Sauce pans, 6 qts. } covers	3.75
Kettle covers, extra	
1 qt.	.25
2 qts.	.44
6 qts.	.62
Pitcher	7.85
Baking dish	1.30
Measuring cup	.60
Dripping pan	2.95
Frying pan	3.60
Griddle	5.55
Roaster	7.20
Angel caker	1.85
Bread pans	1.15
Cake pans	1.60
2 Muffiners, 6 cups	1.65
Steamer—fits kettle	3.15
Trays	$2.55, 3.20
Jelly cake pan	1.20
Jelly mold	2.90
Waffle mold	6.65
Strainer	1,20
Dish drainer	4.00

UTENSILS IN ENAMEL

		2nd Grade
Double boiler	$2.20	$2.20
Colander	1.30	1.05
Funnel	.50	.40
Ladle	.45	.35
Pie plates	.55	.40
Measure	1.00	.80
Uncovered sauce	.55	.50
pans	.75	.60
	1.35	1.00
Basting spoons	.30	.28
Tea kettle	3.00	2.55
Mixing bowls	.95	
	1.20	
Tea pot	1.75	1.60
Dipper	85	
Oval dish pan	2.40	1.85
Soap dish	.55	.45
Sink drainer	.75	

UTENSILS IN GLASS

Three kitchen glasses ..... $ .10

(*Continued on page 70*)



It is better for the kitchen equipment to be simple and of the best, than more complete and inferior in quality. Cleanliness and ease of operation should always be sought, and unpractical utensils and devices studiously avoided





Gillies

It has always been a problem, to those interested in the enrichment of the home, why the American architect has tolerated the radiator. Some conceal it behind grills, others leave it exposed without shame. At last it is covered—and the covering used as a piece of decorative furniture

The strict adherence to period lines, as depicted in the Directoire design above, is followed in the Jacobean style below. Simple wooden panels case in the radiator and there is a narrow grill along the front just below the top to permit the passage of heat and its proper radiation into the room



For a room decorated in the Italian manner comes a cover with cane panels. Thus it is essentially a piece of furniture that can serve as console or side table whilst hiding the crass and obvious efficiency of the radiator itself. Such covers are ideal. Photographs by courtesy of American Radiator Co.

These covers are made of wood with cloth, cane or wood panels and the interior is lined with asbestos and galvanized iron. Between lining and panels are ventilated air spaces to give insulation from the heat. These practical construction details are concealed even in the ornate Empire design below



These covers are so designed as to realize all the heating capacity of the radiator. The fabric panels, as in this Italian cloth design, are removable so that the fabric may be made to harmonize with the color scheme of the room

RADIATOR COVERS

RAYMOND HOOD,
Architect



THE SEPTIC TANK SYSTEM FOR SEWAGE

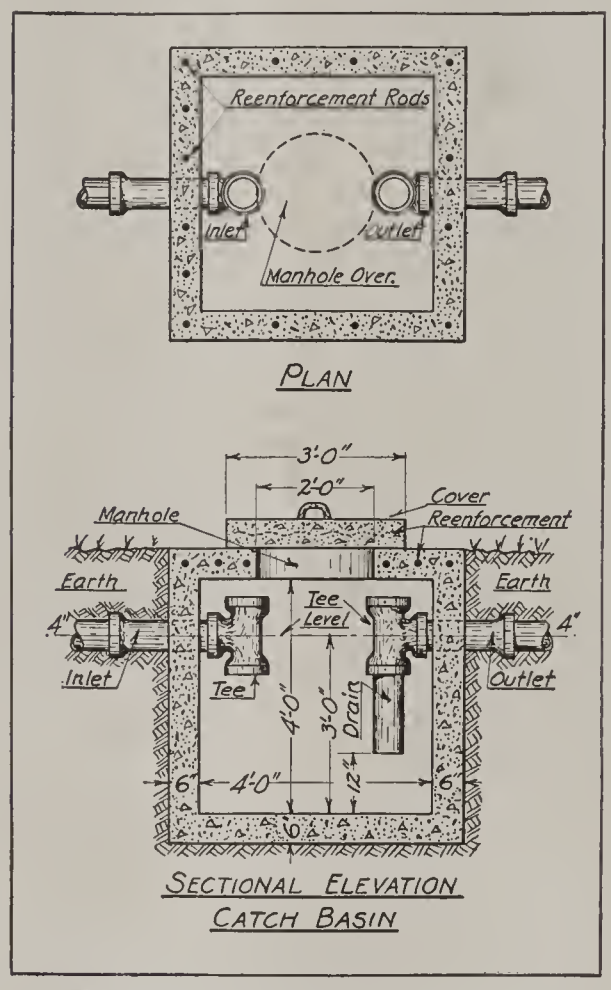
Solves the Problem of Waste Disposal for Those Homes Which Have No Connection with Municipal Plants

B. FRANCIS DASHIELL

WHEN the question of building or remodeling the suburban or rural home is considered, it is imperative that particular attention be given to the proper disposal of waste waters and sewage matters that are constantly arising in connection with the use of the home. It is a common and deplored fact that many rural citizens do not have the conveniences of modern plumbing equipment in their homes because the simple methods of disposal are not taken advantage of.

A simple system to take care of all the household wastes can be easily installed in connection with new or old homes at small cost and very little operating attention. By following the general plans for the average home, as shown in this article, a sewage disposal plant can be had that will be sanitary, effective and automatic in its operation. In general, this system is known to engineers and builders as the septic tank system for the disposal of waste sewage matters.

The home may be fitted out with the most complete modern method of plumbing without the slightest fear that the waste can not be taken care of, as there is no limit to the kind and quantity of waste sewage that this system will handle. Large plants are often installed to take care of whole sections as a single unit. This plant can be built by any mechanic in a short time, no other materials being required than sand, stone, cement and terra cotta drain tile and fittings. It will require little or no operating attention other than a cleaning about once a year.



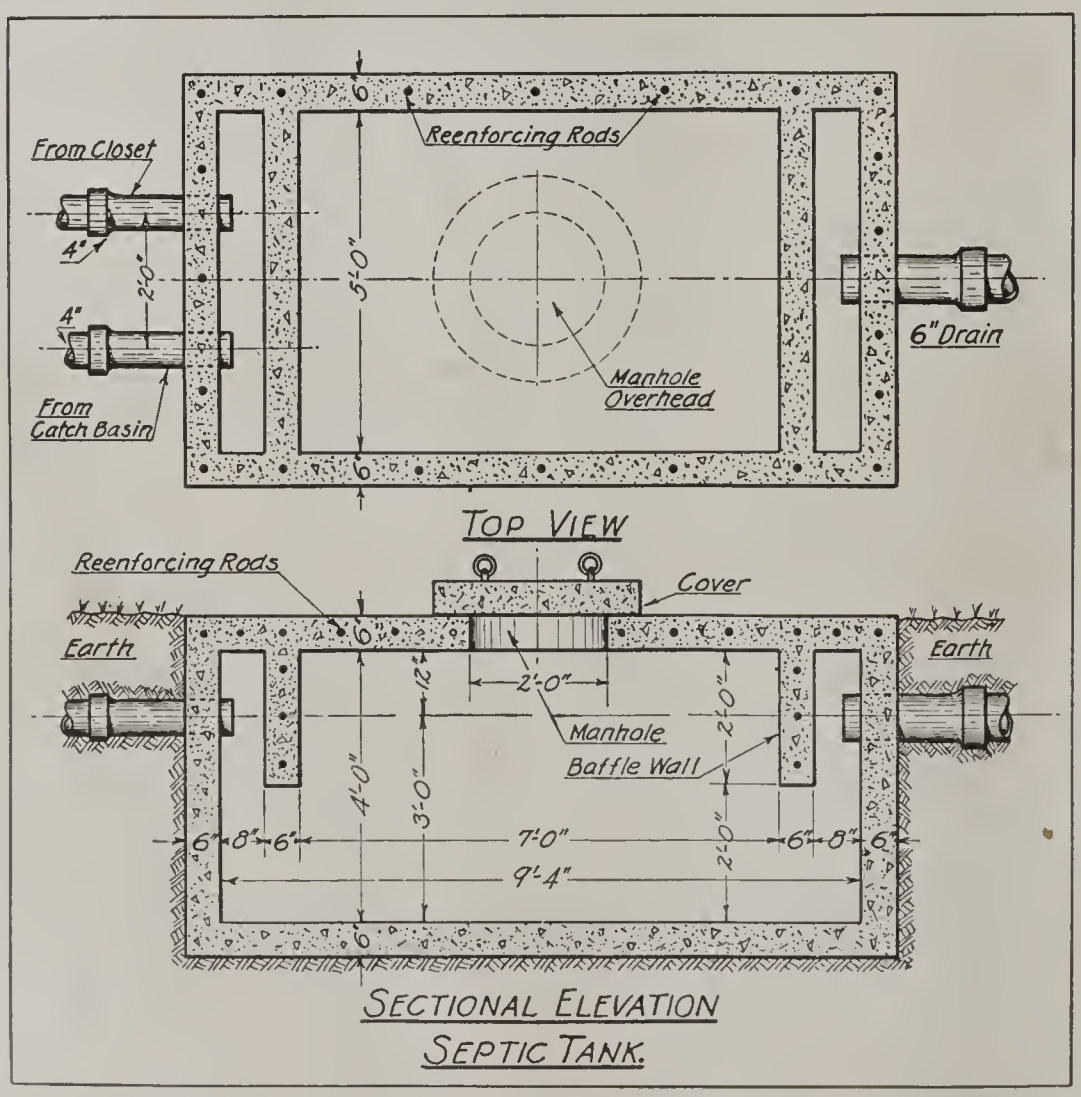
The catch basin is designed to prevent all soapy and greasy matter entering the tank

Tank Operation

The septic tank is a container for the reception, purification, and disposal of all kinds of sewage matters. This matter becomes liquefied and is rendered harmless and odorless through the work of a very minute organism or bacteria known as the Anærobiosis which will develop only in an airtight and dark chamber filled with sewage matter.

The drawings show all of the complete plans and details that are necessary for the construction, which is entirely of concrete and vitrified tile drain pipe. First there must be constructed the receiving chamber or catch basin through which the waste water from the sinks and tubs passes, to catch the soaps and greases which come in such water, and must be prevented from passing into the septic tank. Wastes from the toilet soil pipe line do not pass into this basin but directly into the septic tank. A slight fall in the drain pipes from the house is required so that the sewage will flow freely. Any distance from the house will be satisfactory for placing the tanks as there are no odors or unsightly visible portions. In fact, the entire system may be built right under the lawn beside the house without any knowledge of its being there, but of course it is advisable to keep it well away from the source of water supply. The plans call for the bottom of both the catch basin and septic tank to be on the same level and they need be separated only a few feet or built together with a common wall as desired.

Holes of suitable size should be excavated where desired and at the proper levels, allowing for drainage, fall, etc. Forms for the sides are set up after the floor or bottoms have been laid and hardened so as to hold light weight without making indentations. The top slabs are put on last after the walls are sufficiently firm to hold the weight. The top form lumber can be removed through the manhole after the top has set and hardened several weeks. A preferable concrete mixture is one of the proportions 1:2:4, and mixed to a thin consistency so it will settle easily, thus preventing voids next to the forms and also making a denser surface. Two tile pipes, an inlet and an outlet, are fitted in the catch basin and have tees cemented as shown in the drawing, so as to allow the water to enter and leave without disturbing the top scum of grease that floats on the surface. A length of tile pipe is cemented to the bottom of the outlet tee to remove the liquid from the bottom which is cleaner and clearer. The top of the basin is fitted with a manhole cover so that a bucket may be let down at intervals to remove the grease and sediment that collect about once a year or less.



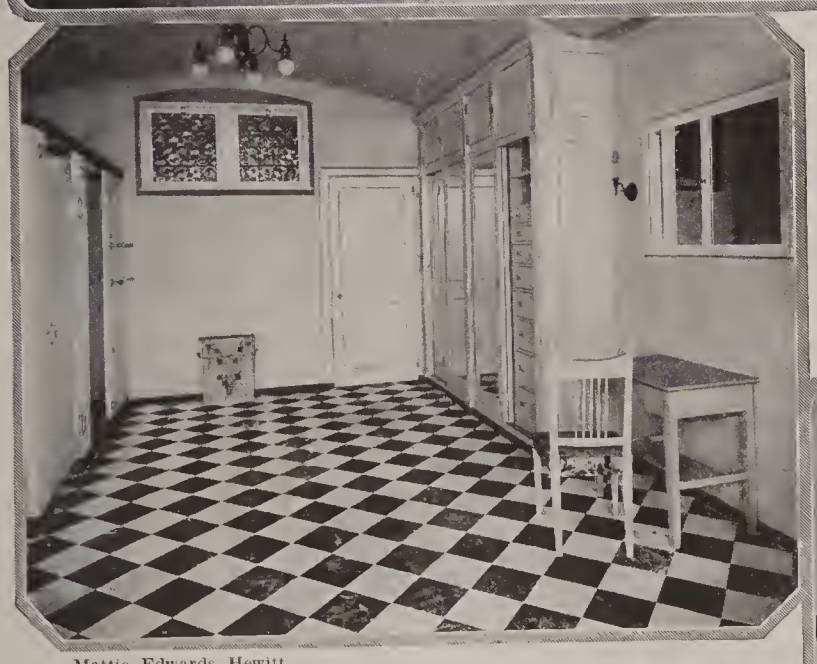
The septic tank is dark and airtight, providing conditions essential to the action of the bacteria which effect the disposal of all harmful matter in the sewage

Baffles and Covers

The septic tank consists of one large chamber with the inlet pipes from the catch basin and toilet at one end entering side by side. Partitions or baffles are provided so that a crust or scum will

(*Continued on page* 66)





Mattie Edwards Hewitt

In the residence of W. R. Coe, at Oyster Bay, L. I., are two baths, among many, equipped with all those luxurious necessities that our manufacturers and designers create. In one of the shower rooms the floor is black and white marble. Towel closets range down one side

(Below) In the shower room white marble is used for the walls of the showers, bathtub and steam bath, with a contrasting line of black marble for baseboard and top trim. These three types of baths make a very complete equipment for a country house

(Above) One of the baths en suite is equipped with a needle shower encased in glass. The floor of this shower and the wash basin are in marble with gilt bronze mounts. Paneled walls and ceiling and wall fixtures add decorative dignity to the luxurious equipment of this bath



LUXURY BECOMES A NECESSITY *in the* MODERN BATHROOM

Two Examples by Walker & Gillette, Architects

A ROOM FOR KITCHEN STORES

These Plans Provide for An Orderly and Accessible Arrangement to Assist the Householder

VERNA COOK SALOMONSKY

THE smooth functioning of the culinary phase of the modern household is in a large measure dependent upon the accessibility and orderly arrangement of the kitchen stores. In fitting up a room to accommodate various sorts of provisions required in the kitchen, the prime necessity is to provide a suitable place for everything; this done, it will be easy to keep everything in its place.

In the accompanying illustrations the cold closet is, because of its frequent use, but a step from the doorway. This is built in two compartments, each equipped with slat shelves which allow for a continuous circulation of air through mesh-covered inlets and outlets at the bottom and top of each cabinet. Ripening fruits and vegetables, butter, eggs and a host of other stores which require a cool current of air are allotted this space.

On the opposite side of the window are the cabinets for the storage of cleaning supplies such as soap, compounds, brushes, waxes and cleaning fluids. Shallow drawers beneath the countershelf on the adjacent wall provide a place for the keeping of such small necessities as screwdriver, hammers and nails, hooks, etc., which are required from time to time about the household.

The preserves and jellies are set apart behind closed doors as it is important that they be kept away from the light. Below is an open space intended for demijohns of cider, vinegar, syrups and other fluids kept in more or less large quantities, and, on either side, under lock and key, the treasured brew.

For those who take advantage of the economy of buying in quantities barrels of flour and sugar may be stored under a generous countershelf. There is a special pivot on the market which allows these barrels to be easily swung out into the room. After use the contents are protected by a circular wooden cover and the barrel revolved back again out of the way. Above the barrels on open shelving are sorted the canned and bottled goods, and, on the countershelf are air-tight jars or tins for the keeping of cookies and crackers. Alongside are spaces for a reserve supply of spices and other staples. Hams, bacon, bunches of bananas and strings of peppers hang from hooks in the center of the ceiling.



Staples such as sugar and flour in bulk can be kept in barrels that swing on pivots under the shelves

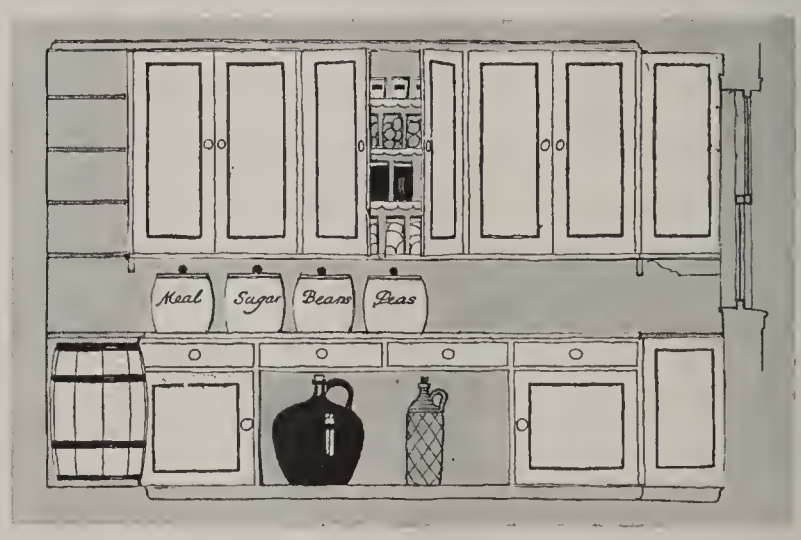
A detail which constitutes a necessary feature is the portable steps, with one side carried up to a height of about thirty inches and tapered to form a sort of handle, by which they can be moved here and there with little exertion.

A room of this character is not complete unless safe-guarded against rats. This can best be done by laying a floor of cement or of composition and by carrying this material up the side walls at least four or five inches, thereby forming a cover base. Above the base the wall should be plastered. A strip of sheet metal across the bottom rail of the door (which should close tightly) will prove an effective guard against rodents and other vermin.

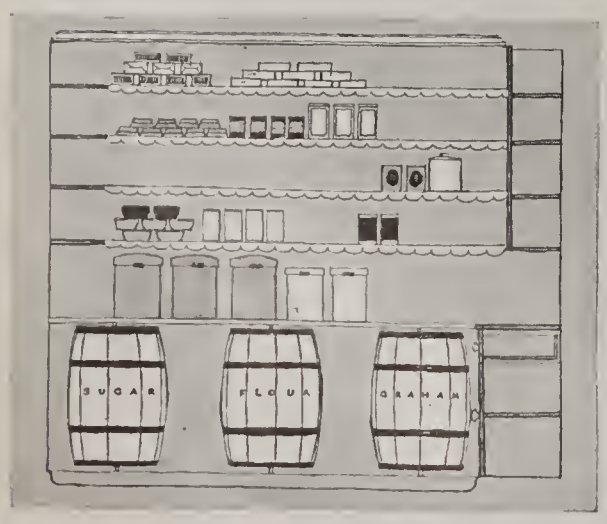
In most old houses the larger supplies of kitchen and cooking stores are kept in a cold closet in the cellar. This necessitates going downstairs. Would it not be simpler, in building a new house, to include this store closet close by the kitchen? With plenty of outside ventilation the stores will keep just as cool, and certainly dryer, than in the cellar.



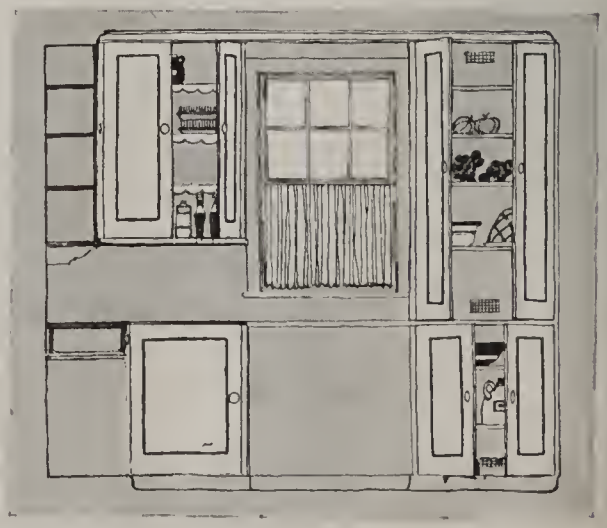
On the kitchen wall side are shelves for extra preserves and canned goods and hooks for hams and bacon. The room is thoroughly ventilated



Preserves in glass are kept in cupboards away from the light. The lower cupboard affords a counter and space for vinegar and oil demijohns



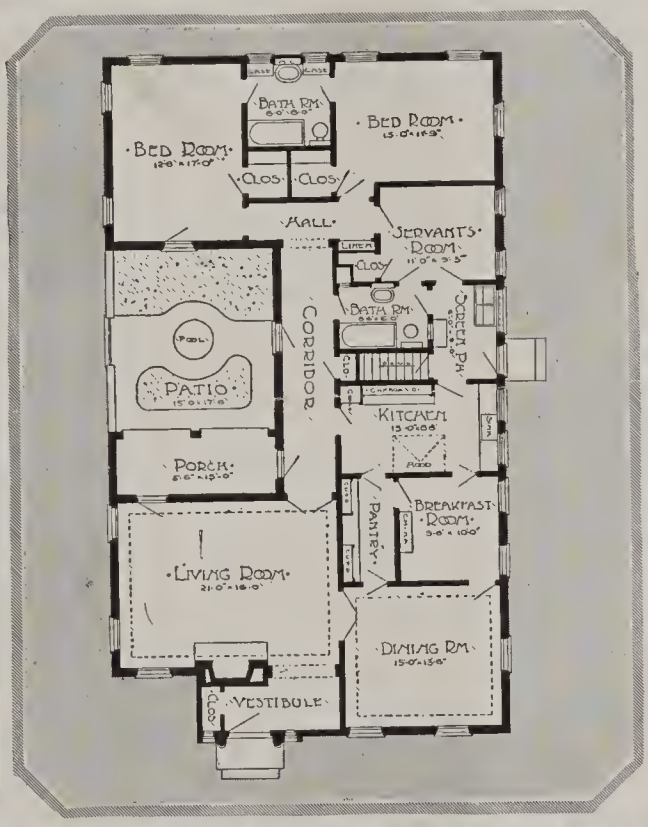
Pivots can be attached to the barrels of staples and swing out or in with little effort. Above the barrel rack are shelves for canned goods and jars



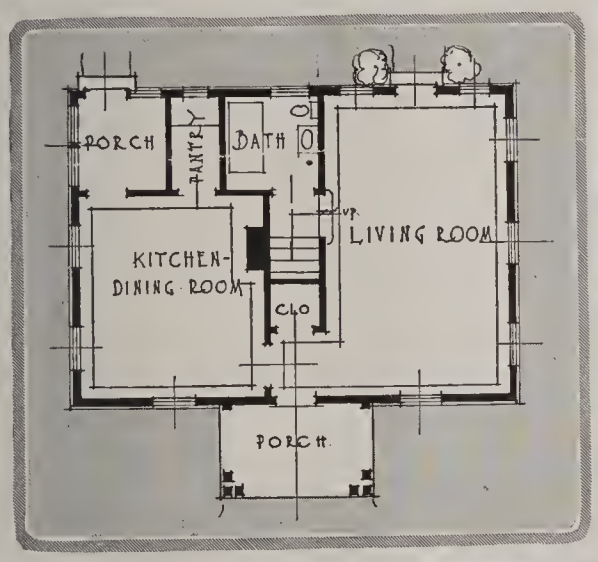
A cupboard for ripening fruit has outside ventilation. Below it is a cupboard where one's precious stock of home brew can be kept under lock



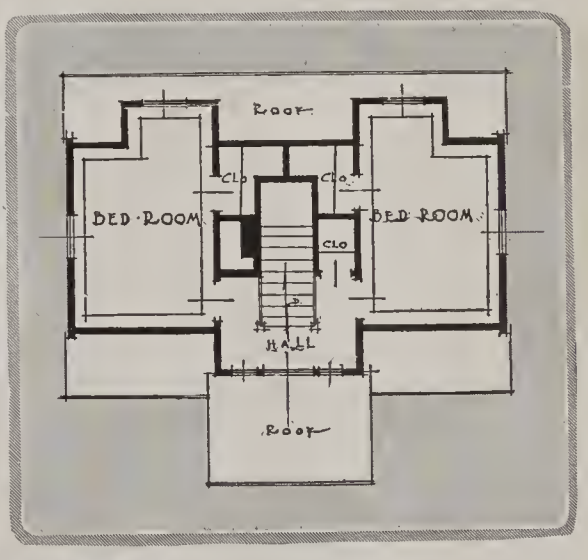
The Spanish style, modified, has been employed in this small Californian house. Walls are rough cast, the roof is of red tile and a number of the windows are covered with wrought iron grilles. Preston S. Wright, architect



A particularly delightful feature of the plan is the patio. It is enclosed on three sides by the house and on the fourth by a high wall. All the rooms are laid out on one floor, as they would be in a bungalow



A kitchen-dining room, a largish living room, pantry and bath are on the ground floor of this small camp. The plan is of the simplest character, but is suitable for the purpose



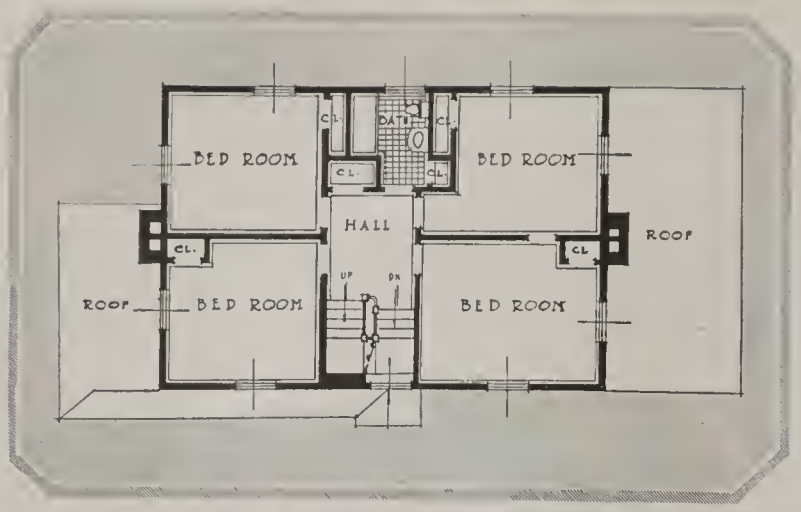
Two bedrooms are on the second floor of the camp. This gives a guest room. The plan can be used for a gardener's cottage on a country place or a small shooting box on a preserve

A GROUP OF SIX CONTRASTING SMALL HOUSES

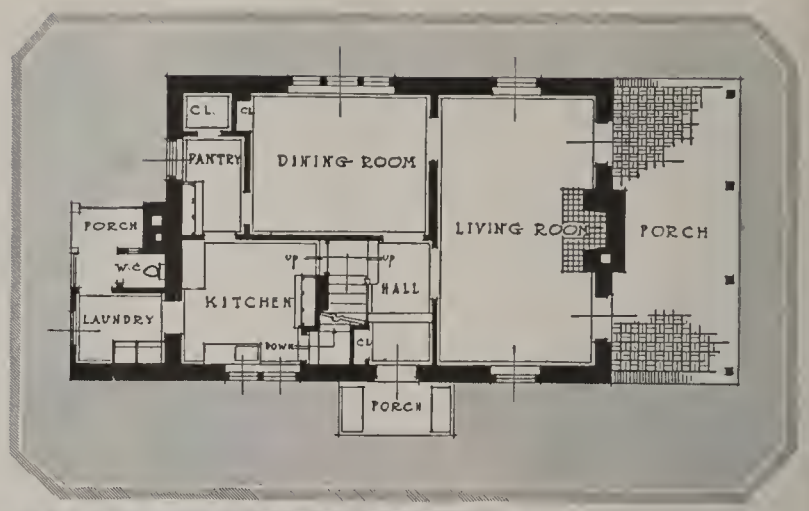


Van Anda

The cabin in the woods should be substantially built. High-pitched roofs will shed the snow in winter and keep the house cool in summer. The walls and roof are shingle. Prentice Sanger, architect



An unusual handling of the Germantown hood connects up the laundry extension on the residence at the right. This second floor is laid out in simple fashion, with four bedrooms and a centrally located bath



The first floor of this small Pennsylvania Colonial home finds the kitchen and laundry by the entrance, with the dining room facing the garden. The plan affords a variation from the usual type

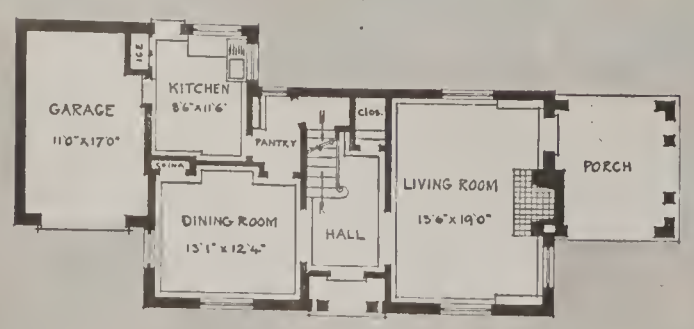


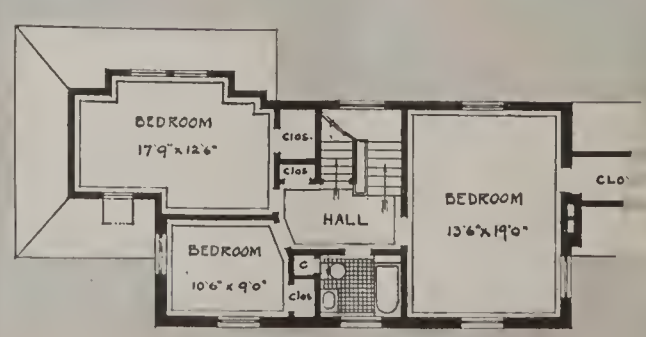
(Right) The first floor of this residence is stone and the second cement, both finished with a coat of whitewash. The design is an adaptation of Pennsylvania Colonial motifs. Savery & Scheetz, architects

(Left) The home of Brenton G. Wallace at Haverford, Pa., is suggestive of modern French influences. It is executed in hollow tile and ecru cement plaster, with a slate roof. Wallace & Warner, architects

(Below) In the Wallace residence the garage is frankly an integral part of the structure and balances the porch extension. Otherwise the first floor plan is perfectly simple, with a livable disposition of rooms

Three bedroon and a bath fill tl second floor of t Wallace residen The closet spac adequate and the rooms are lighted and The third has two smal vants' bed and a ba

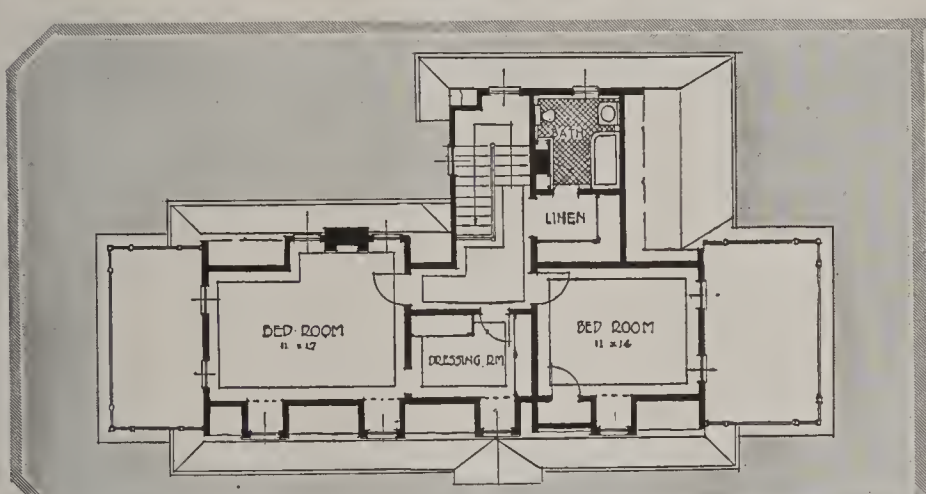


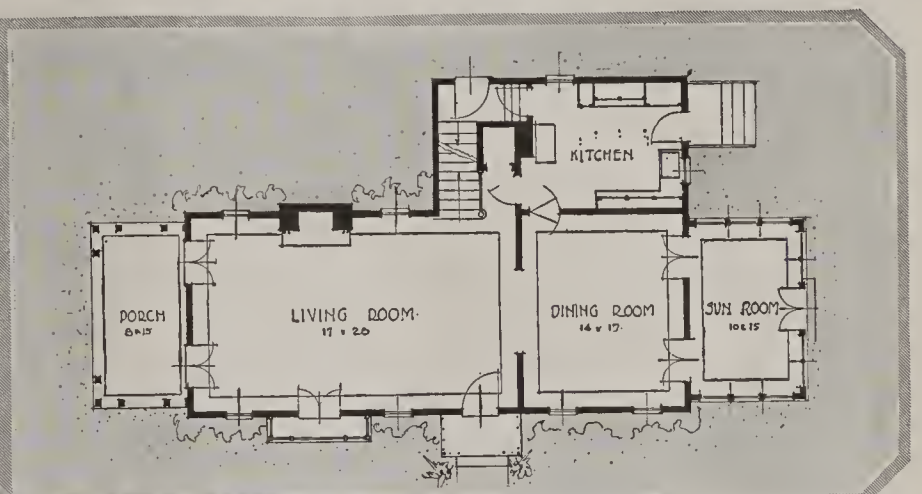


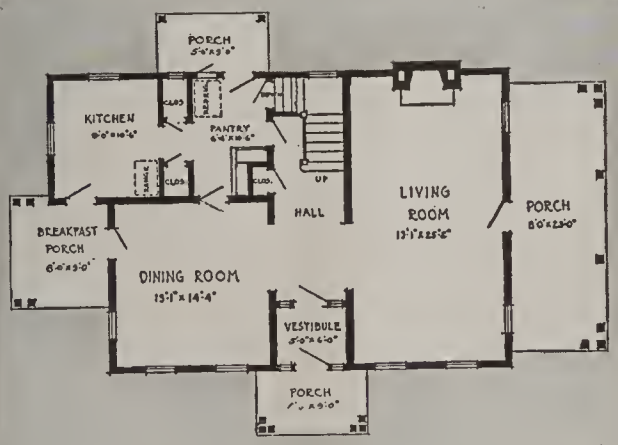


The residence of Hugh McCulloch, at Springfield, O., is a modified Dutch Colonial design with interesting end porches that give the house a pleasing low line and additional size. It is in white painted shingles with green blinds, a satisfactory combination for a Colonial House

There is abundant space in this five-room house. Entrance is effected through a front door opening directly on the living room. Upstairs the two bedrooms are ample and the stairs are kept small. The inside trim finish is cream enamel. Hall & Lethly were the architects







FIRST FLOOR PLAN



SECOND FLOOR PLAN



Another type of Colonial design is found in this seven-room house. A house-depth living room occupies one side, with hall, dining room and service completing the ground floor. Upstairs are three bedrooms, a bath, sleeping porch and an unusual number of practical closets

The walls are of broad Colonial siding painted white; the roof, which is of shingle, is left to weather. There is a porch on each side, giving a balance to the house and additional living space. On the third floor are a maid's room, bath and a storage attic of considerable size

THE WELL-EQUIPPED BATHROOM

All the articles shown on these pages can be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



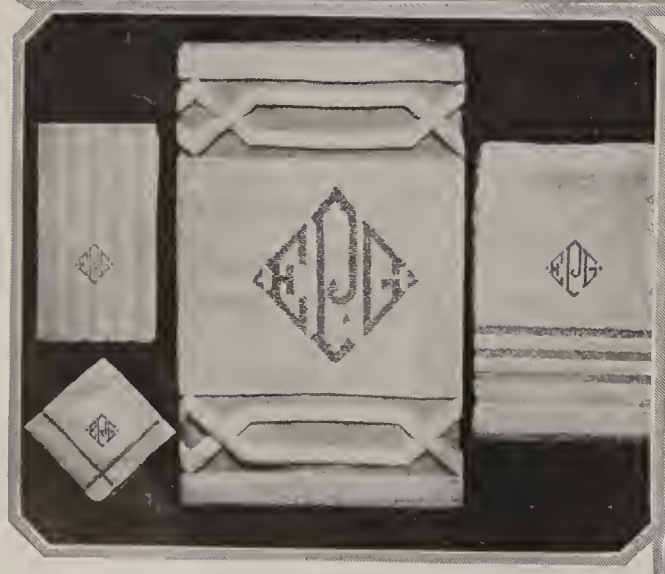
(Above) The little Directoire stool in this unusually decorative bathroom is mahogany covered in glazed chintz, $45. The bronze dolphin faucets are $10 each and the marble basin and swan support are $200



Attractive bottles for a bathroom are 4" high and have green, red or turquoise blue stoppers, $2.25 each



A useful hamper to put in a corner is white enameled wicker, 24" high, $18.38



Bath set in all white or white combined with rose, lavender, blue, or gold. Rug $3.25, cross-stitch marking $4 extra. Bath towels $21 a dozen, marking $11; wash cloths $3 a dozen, marking $5.50. Face towel of striped linen with scalloped edge and cross-stitch monogram to match bath set, $22 a dozen, marking $6.50



Hand painted bottles 5" high can be labeled to order. The flower decoration is in blue, rose and green and the labels and stoppers are French blue. Set of six, $9, $1.50 each



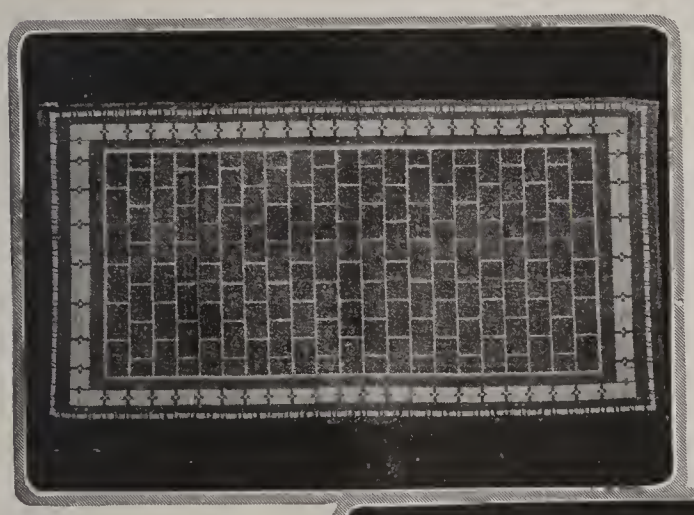
The bowl shown at the right holds violet, potpourri or lavender soup. With brush $6. 12" jar of rose or pine bath salts $5. Alabaster powder bowl in shell pink or white $20. Swansdown puff 7" square $5



A thoroughly convenient bathroom is shown above. The tiling is sanitary and decorative and the clever placing of fixtures insures complete comfort



(Left, beginning at top) Guest towel of linen, mosaic embroidery $4.50, *Madeira cut work* $4.25, *embroidery and cut work,* $4.75, *Madeira embroidery and scalloping,* $2.25



A serviceable and attractive washable rug for a bathroom is shown above. It is gray-blue with the design in white; 48″ x 24″, $6; 36″ x 68″, $13.50

The cross-stitch guest towel at the right with the scalloped end is $3.65. *With cross-stitch border* $3.50. *With filet insertion* $2.50





A bathroom cannot be called truly complete without a pair of scales. The ones shown here are of white enameled iron with a cork mat. They weigh up to 250 *lbs.,* $15

A white enamel stool 15″ *high with rubber sockets is* $3. *The little bathroom chair has a blacking box inside. It may be had for* $8.50

August — THE GARDENER'S CALENDAR — Eighth Month



When transplanting small evergreens, be sure to preserve the root system



The wheel hoe is the best implement for cultivating the vegetable rows



One of the newer roses of the Charles H. Totty Co., is Golden Ophelia

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Nature never did betray The heart that loves her; 'tis her privilege Through all the scenes of this our life to lead From joy to joy. —Wordsworth.	1. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.	2. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.	3. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	4. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.	5. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.	6. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.
7. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swisschard and New Zealand spinach are vegetables of easy culture under glass.	8. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.	9. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.	10. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.	11. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	12. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	13. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.
14. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.	15. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	16. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertillzing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	17. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.	18. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.	19. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.	20. If you have a greenhouse make up a compost heap of all plants. Use top soil with a good sod growth adding manure aud bone meal and stacking it up at a convenient point so that the green material will decompose.
21. This is the time to build coldframes for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	22. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowerlng stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.	23. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.	24. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.	25. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.	26. It is advisable to have a small step-ladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	27. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the coldframe and setting them out in early spring.
28. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	29. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.	30. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.	31. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.			

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

W'A'L, the drought's broke. For purty near six weeks there hadn't been a drop o' rain, an' the roads was that deep in dust it fair choked ye ev'ry time the hoss put a hoof down. Couple o' times las' month it looked like we was in fer a smashin' shower, but 'twarn't only clouds an' thunder. An' then, 'bout ten o'clock las' night, down she come!

Jiminy cripes, how she did rain!—like the whole heavens was full o' water an' busted with the weight of it. Seems like I never did see lightnin' so close; ev'ry minute er so ye could hear that tearin', cracklin' zip like somebody was rippin' cloth right nex' to yer ear. The air was plumb full o' the wicked stuff—ye could feel it tinglin' through ye, an' each time she struck down at a tree there come a kinder smoky, sulphury smell into the air.

Fer mebbe an hour the storm lasted, peltin' the leaves off'n the trees an' raisin' the crick clean out of its banks. Then gradu'lly it worked off to the east'ard, rumblin' fainter an' fainter away into the hills. After a while the moon come out clear an' washed like peerin' down white an' calm through the clouds to see what damage had been done. An' the whole world slipped into the firs' cool night's sleep it'd had fer a month.

Old Doc Lemmon.



Orchid spray cut in Belgium and exhibited in New York by Miller, Sealy Co.



Turf taken for sodding bare patches should be cut in strips and rolled up



Florence Harding, a white amaryllis, exhibited by John D. Scheepers, Inc.



A splendid display of azalea Louisa Hunnewell, faced with heather and aspidistras, was notable at the Boston Flower Show



Arsenate of lead sprayed or spattered with a brush over the potato plants will effectually discourage the destructive beetles



The decorative possibilities of orchids arranged in a basket were demonstrated in Boston last spring by Julius Roehrs Co.



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KOULA WEAVE

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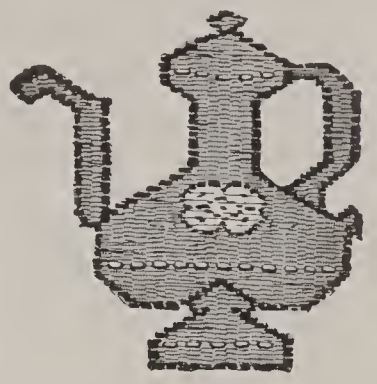
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Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. Easily, quickly and economically installed because they are fitted in the factory ready for attachment to your windows.



An illustration of the exclusive design of Monarch Metal Weather Strips. The tube on the sash fits over the tube on the frame. The easy-sliding and weatherproof contact between them floats and is kept constant, regardless of any shrinking or swelling of wood parts of the windows, because of the flexible construction of the strip on the frame.

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MONARCH
METAL WEATHER STRIPS

The Story of Old Sheffield Plate

(*Continued from page 27*)

candlesticks were decorated in frank imitation of the rococo style then in fashion for silverware and there was not much in the way of original design till about 1760.

During the next period which is classified as late Georgian (from 1760 to 1800) Sheffield plate rose gradually to its zenith, and in that wonderful decade—'70 to '80, the art achieved perfection: design, construction, craftsmanship, were all faultless. The makers would seem to have assimilated all that was best in other branches of art and made theirs worthy of a high standard of taste and culture that prevailed. The wine coolers and urns were in perfect harmony with the Chippendale sideboards they adorned; the classic lines and decoration of Robert Adam were repeated in epergne and candelabra; Josiah Wedgwood's open-work china found an echo in cake-basket, sugar bowl and cream-pail of interlaced wire-work; the pierced work shows the influence of Paul de Lamerie and direct inspiration was sought from Sir William Chambers' drawings of "Antique Classical Figures."

With the beginning of the 19th Century, almost abruptly, the ornate simplicity of late Georgian style went out of fashion. From about 1805 to 1815 (the so-called Empire period) the taste for elaboration which had sprung up steadily increased. Larger pieces were demanded, with richer and more massive decoration; the gadroon borders became wider and more intricate, embellished with shells, dolphins and leaves. Pierced work was superseded by a wealth of embossing in high relief, flat chasing and many varieties of fluting, and the work was finished with a glassy burnish.

In the Late (or Florid period), from 1815 to the end, this taste for richness increased, the borders became more floreated, fruit, flowers and figures were introduced, and although the predominating tendency was modified by the introduction of an arabesque style with long flowing curves ending in a leaf or flower, still it cannot be said that in the final phase, the prevailing taste in design was quite worthy of the inimitable craftsmanship which executed and redeemed it.

After the Victorian electro-plate had taken the world by storm — with its short cuts and simplifications — old Sheffield passed through a long term of neglect from which it has emerged only comparatively recently to the esteem in which it is held to-day. Twenty-five years ago pieces that now fetch high prices could be picked up cheaply enough, but although enormous quantities were made, especially of the late Georgian and Florid, there is a limit and the present demand has created the usual ample supply of reproductions and fakes. It is not, however, easy to imitate the old methods so as to deceive the wary.

Of the many tests which tell the difference, borders, edgings and moldings are among the surest. These, which characterize old Sheffield, were not merely added as an ornament in the modern way, but were necessary to strengthen the rims and to cover the joins where otherwise a red line of copper might show; they were soldered into position with a scientific accuracy that is hard to imitate. When the join (or seam) was so placed that it could not be hidden by an edging, then it was soldered and finished so as to be almost invisible. But not quite; the join is always there, and if, after careful examination, it cannot be found, the piece is a modern reproduction or an old one that has been electro-plated, and spoiled from a collector's standpoint. This "join" test is useful to ascertain the genuineness of an early piece—before the silver shield mounts were used, and before marks were general. Color and texture and durability also tell their tale to the discerning. Old Sheffield has a bluish tinge which cannot quite be copied in electro, nor can the hardness and durability be repeated since it was the result of the long and steady rolling which toughened and rendered the metal more dense in a manner unknown in the imitations.

Old copper tea-urns made contemporaneously with late Georgian Sheffield and very similar in design are sometimes electro-plated and passed off as genuine Sheffield with intent to deceive, and very well they do it (this is an interesting and almost worthy kind of treatment compared with reproductions), but the mounts, which are not silver, are riveted instead of being soldered, and this gives them away as antique plate, though for tea-urns in the practical sense, they answer the purpose well.

Playing Grounds for Country Places

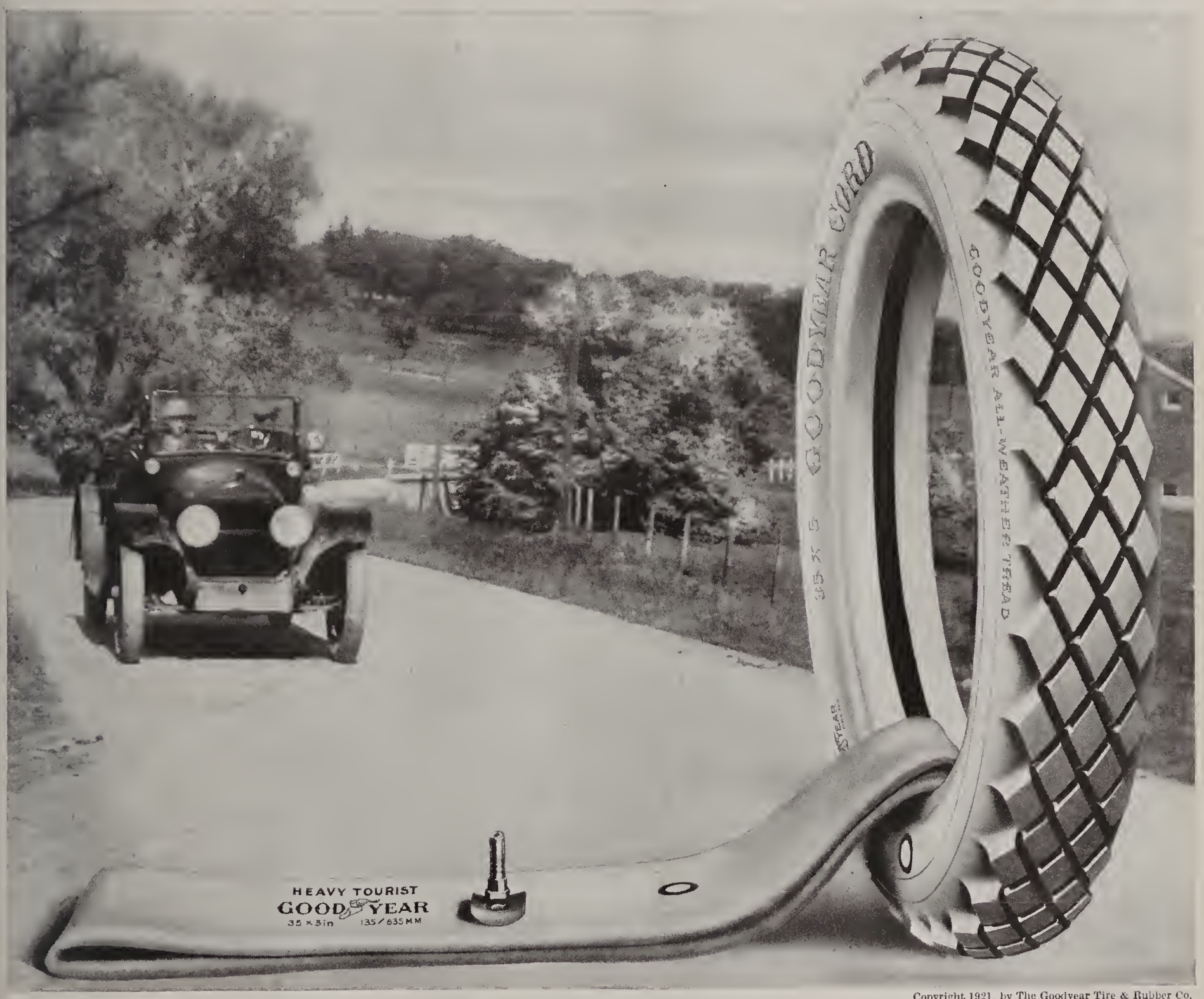
(*Continued from page* 40)

The accompanying plan showing the arrangement of the game spaces on a property of moderate size will give some idea of the way in which these various sports may be located without detracting from the effectiveness of the place as a whole. Here all the needs of outdoor suburban life are taken care of within a small compass, yet there is no very definite feeling of intricacy in the arrangement nor a sense of its being overcrowded. The tennis court would be, of course, one with a turf surface in order that it may serve esthetically as a broad open space as well as practically as a play area. The lines of the clipped hedges should be softened wherever possible with clumps of solidly growing shrubbery. These hedges should be allowed to grow to a height of 6′ and should be of hornbeam, arborvitæ or some other just as pliable material. Their soft green foliage will make an admirable background for whatever spaces they may enclose or separate, and they will tie the whole scheme together without rigidity, but with neatness and the least waste of valuable room.

No other element of landscape design can equal in simple beauty the long, unadorned lines of the alley of a bowling green if it is bordered with the proper sort of enclosure; no other comparatively quiet sport can equal the game itself. Any treatment that detracts from its inherent simplicity can only spoil its effectiveness. Croquet, with its white painted wickets, its colored mallets and balls can certainly be picturesque, and what other game combines to such a degree skill and leisureliness? Could any golfer, addict or amateur, resist the temptation to improve his putting on a clock golf green in his own back yard? The response to tennis is altogether too evident whenever there is an opportunity. One thinks of it almost as the universal American outdoor game where four or two players are required.

Somewhere there must be a place for at least one of these games and a garden. Properly planned and placed, the game space becomes an integral and decorative feature of the grounds. There is no excuse for its being otherwise.

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GOODYEAR Tires have always been notable for economy. Year after year, they have returned their users great service at little cost. Today, they are better tires than they have ever been before. In the past few months we have made more improvements in them than in any like period in our history. Goodyear Tires are now larger, heavier, stronger. In every size, they are stouter and more durable. If you want on your car the most economical tire equipment obtainable—buy Goodyear Tires. More people ride on Goodyear Tires than on any other kind.



Clair Dubois. Color rich, clear, satiny pink

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The following collections we recommend; they furnish an infinite variety of type and color.

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This collection includes a list of choice varieties at popular prices.

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Fragrans	.50
Charlemagne	.50
Duchess de Nemours	.60
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	$3.60

Special Offer: This entire collection for.....$3.00

Lincoln Collection

These peonies are one and all a triumph of hybridizers' skill.

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McKinley Collection

In this collection will be found the finest of all peonies. Everyone a masterpiece.

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James Kelway	2.00
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This collection includes some of the wonderful creations of recent introduction.

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THE GOOD & REESE COMPANY

DEPARTMENT 101 SPRINGFIELD, OHIO

Largest Rose Growers in the World

Modern Pansies and Their Culture

(*Continued from page* 38)

Unless you have a very large garden and plenty of gardeners, or wish to specialize in pansies, you will hardly find it worth while to buy individual varieties separately. The best mixtures sold by seedsmen who have a reputation to maintain, usually include the best varieties. These mixtures of the choicest up-to-date pansies are rather expensive; but to buy cheap pansy seeds is about as wise as buying the cheapest medicines you can get when you are ill. The finest pansies are, in the seedsmen's jargon, "shy seeders". Among humans it is the same way: proletarians usually have the larger families.

Pansies are like humans in still another way. Some are over-big and loud and commonplace and vulgar—I positively *hate* them. Strange to say (or isn't it strange?) these coarse yellows and purples are the ones which, in full bloom, take up most of the room in the boxes of plants sold by the thousands in early spring. Fortunately, most people are not so fussy as I am. Whenever I see one of these vulgar pansies in my garden, out comes the whole plant. Its room is more desirable than its presence. Tastes differ, and doubtless some persons honestly admire the glaring, insolent yellows I detest; but I am glad to say they and the dull purples are seldom to be found in the most expensive mixtures, which shows that the pansy epicures who raise the choicest seeds share my taste. Some yellows are lovely—especially those with a light greenish tinge. These are gems, ranking in value with the snow white and coal black and sky or dark navy blue and blood red and pink and rose and bronzes and coppers and their endlessly varied combinations—blotched, flaked and veined in contrasting colors. I know few garden experiences so exciting and fascinating as watching the pansies in a new mixed bed successively unfolding and surprising us with novel faces and color shades and contrasts.

There are two reasons for not trying to raise your own pansy seeds. If you let the blossoms change into seed capsules you will soon have no more, for every plant thinks it has done its duty as soon as it has provided for the next generation. That's one reason; the other is that in the hands of non-professionals pansies run down quickly in size, color and all that makes them lovely. Therefore, I repeat, plant nothing but the most expensive seeds from the most reliable firms. Don't balk at the price. It takes 25,000 seeds to make an ounce; and the best, to say it again, are "shy seeders". Let the artists—for artists they are—who originate and raise the choicest varieties have a reasonable profit.

The best time to start pansy seeds is in August. Plants born in midsummer (in cold frames or boxes) and transplanted to the garden when the fierce heat abates, grow big enough to bloom a month or so before the snow comes to cover them. In spring these same strong young plants burst into full bloom as soon as the snow melts away, vying in earliness with crocuses and Iceland poppies.

The almost universal American habit of letting pansy plants die in July or August is deplorable. To be sure, the scorching sun mercilessly diminishes their size if allowed to have his way. But he can be thwarted. You can keep your pansies big and fragrant and happy all summer if you will. Three things are necessary: frequent stirring of the soil, thorough weeding, and daily watering. A little liquid sheep or hen manure added to the water two or three times a month will do the rest—provided you pick the blossoms every day or two. Hens keep on laying only when you take away the eggs.

It is not best to grow pansies in the shade of a tree or a building. Noonday shade may be an advantage when the plants are not freely watered; but when they are, the best location is in the open, where the wind can sweep over the bed, wafting the pansy fragrance toward your piazza.

A last word. Why do the seedmen in their catalogs never mention that pansies are fragrant, as they do in the case of other flowers?

Building the Smokeless Fireplace

(*Continued from page* 45)

never be less than 3″ nor more than 4½″ and its length the entire width of the fireplace opening. If a patented damper is provided it will govern the size of the throat. When the throat is too wide the air passes up the flue without being warmed first and checks the draft, causing the fire to smoke. The throat should begin 6″ above the bottom of the arch at the top of the opening, should never be more than 3″ to 4″ wide, as a greater width tends to deflect smoke into the room. This can be remedied by beveling off the masonry to 4″ across the bottom of the arch.

The smoke chamber, starting at the top of the throat or damper, should slant about 60 degrees from both sides, until the flue size is reached. The bricks forming the slant in the chamber should be chipped or laid so as to present a smooth surface that will not retard the draft. No parging mortar or plastering should be permitted in the smoke chamber. Forms of metal or terra cotta can be built in to insure this smoothness.

The flue should be led off directly above the center of the smoke chamber. If this is not done the draft will be strongest on the side nearest the flue and the fire likely smoke on the other. When diverting the vertical direction of the flue on its course up through the building, in order to insure a good draft, this should be done at an angle of 60 degrees and never less than 45 degrees. The steeper the angle the less possibility for soot and ashes to form a deposit and clog the flue. For this reason when building the chimney, holes should be left in the masonry at the points of changes in direction, and at the bottom of the flue, so that droppings of mortar, bricks and other rubbish can be cleaned out before they set too hard. After these are removed the holes should be closed with masonry. It is understood that all flues in every building should be cleaned, all rubbish removed and the flue left perfectly smooth on the inside upon completion of the building. Once a year all flues should be properly cleaned from top to bottom.

To eliminate the danger of fire each fireplace should have its own separate flue, lined with terra cotta flue lining for its entire height, built in when the chimney is being constructed, in order to insure a smooth interior. No more than two flues are permitted in the same chimney space, in which case the joints of the lining should be broken or staggered at least 6″. When more than two, each third flue must be separated by a 4″ withe or division wall.

In fireplaces where the flues are expected to run three stories or more, the flue area at the top of the smoke cham-

(*Continued on page* 66)

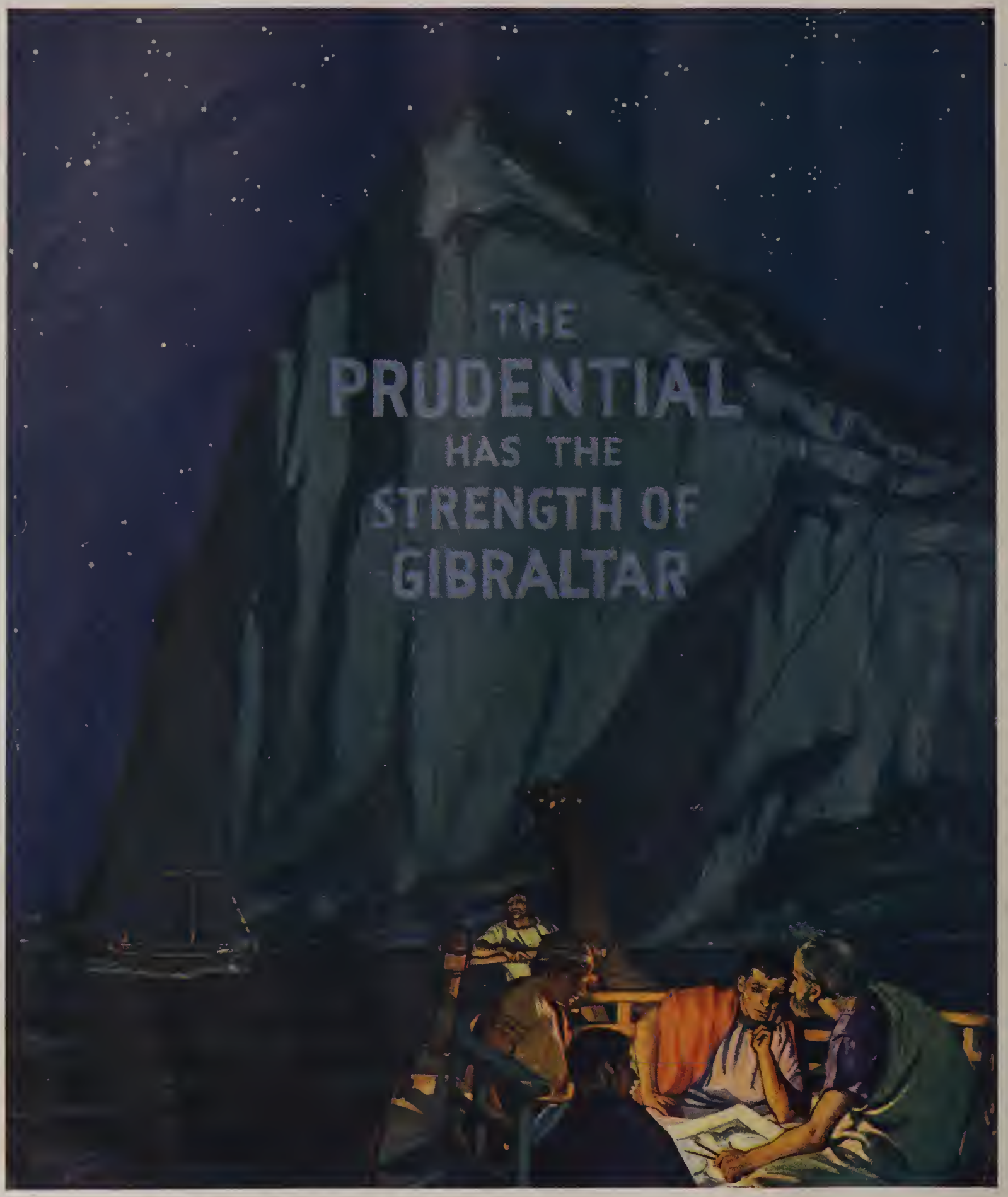
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ARTISTIC TILES *and* POTTERY

The illustration shows Rookwood bowls, vases, lamp bases and candlesticks. The background is a hand painted tapestry made in the Rookwood studios.

Write for illustrated matter.

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DANERSK FURNITURE

THE editor of *Printers' Ink*—a careful student of the inner story of many industries—recently made a tour of the Danersk Factory. He expressed himself as amazed at the scope of the buildings, lumber yards and dry kilns, and at the intricacy of detail in the careful curing of woods.

He saw the building up of laminated tops for tables and bureaus; the sound joinery of the cabinetmakers; the artists and designers at work on individual groups for many customers. He remarked on the care in finishing and crating and the fact that here, under one roof, choice pieces for all the rooms of a house were produced. Finally he said: "If people could but know your product, there is enough demand in this country for what you are making to keep busy a factory many times your size."

There are hidden values in Danersk Furniture. It is not and never will be cheap in the commonly accepted meaning of that word, but it is adjudged moderate in price by people of taste, culture and appreciation of sound value.

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Glorious Days You Can't Forget!

IS there anything more beautiful—anything that brings more joy to the heart of the flower-lover than a bed, border, or edging of Tulips in full bloom in early spring?

Single and double, early and late, all are perfectly charming in the garden—and just think, you can have Tulips in bloom from April until June if you plant our special selections offered below!

Plant Bulbs Generously

as many as you can possibly afford—and Tulip time in your garden next spring will be a period of unbounded joy and happiness, days and weeks never to be forgotten.

To encourage extensive planting we make the following extraordinary offers. All bulbs are guaranteed *top size* and of the *very best quality.*

Matchless Collections of Tulips at Remarkable Savings to Early Buyers!

100 Single Early Tulips in 10 named varieties $4.00
(Bloom in April and early May)

100 Double Early Tulips in 5 named varieties..... 4.00
(Bloom in April and early May)

100 Darwin Tulips in 10 named varieties 4.50
(Immense flowers on stems 2½ feet tall)

100 Cottage Tulips in 10 named varieties 4.00
(The tulips of Grandmother's garden, improved and more beautiful than ever. Bloom May and June)

100 Breeder or Art Tulips in 5 named varieties..... 5.50
(Tall and stately like the Darwins. In wonderful shades of Bronze, Orange, Buff and Apricot)

100 Rembrandt Tulips in 5 named varieties $5.00
(Striped, flamed and feathered. Bloom in May and June)

100 Parrot or Orchid Tulips in 4 named varieties.. 4.00
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Special Combination Offer: One hundred each of above seven types—seven hundred bulbs in all, in 49 separate varieties 29.00
The most wonderful offer ever made.

One-half above Combination Offer: Fifty each of above seven types—350 bulbs in all, in 49 named varieties 16.00

Included in the above are the wonderful Cottage Garden Tulips that you see in the old Dutch, Flemish, and English gardens where they have flourished for years, treasured by their owners, hallowed by sentiment, beautiful in their own right and with the fragrance of sweet memories.

Plant them among the shrubbery and in borders, as well as in beds. They multiply rapidly, and **will last and flower well for three years.** Long-stemmed, graceful, enduring, they are wonderful not only in the garden but for indoor decoration in vases, etc. **The colors are the most exquisite imaginable.**

These collections include varieties which have not yet been introduced in America. Of some varieties, single bulbs alone would cost 50 cents apiece. **Here is a rare treat indeed for the garden lover who will act promptly. Better send in your order to-day, and avoid the risk of forgetting.**

Delivery is not guaranteed nor will these prices hold good if your order is not received in August. Bulbs delivered to you as soon as they arrive from Holland in September. (Special 5% discount if you send cash with order.)

Our "Bulb Book" free with every order.

Schling's Bulbs

MAX SCHLING, Seedsman, Inc.
24 West 59th St. New York

Building the Smokeless Fireplace

(*Continued from page* 64)

ber should be 1/12 the area of the fireplace opening; if two stories, 7/12; and a single story ⅛, but never less than 64 square inches. In the case of coal fires these proportions may be reduced 25 to 30 per cent.

All chimneys above the roof should be laid in cement mortar and have a brick, concrete or stone cap with a wash. If the latter is used it should be cut out of one piece. Allow the flue linings, if no ornamental chimney pots are used, to extend at least 1″ above the cap so that water will not have a tendency to drain down into the flue and fireplace.

The following summary of causes will help in determining why a fireplace does not draw well and smokes:

1. The fact that all doors and windows in a room are closed permits no leakage of air into the room to supply a draft to the fire.

2. Depth of the fireplace may be too shallow.

3. Some dampers have an insufficient throat opening to accommodate the draft.

4. It may be due to lack of a wind or back draft shelf at the throat to prevent down drafts.

5. The flue may be undersize and the proportions of the various parts of the fireplace incorrect.

6. Faulty construction of the flue, especially at the points of the changes of direction, causing a choking of the draft.

7. Care has not been taken in extending the chimney at least 3′ above the point of contact on a flat roof and 2′ above the corresponding point on the ridge of a pitched roof.

8. A decrease in the net flue area may have been made by having built the chimney cap over the flue opening and not permitting the flue lining to extend at least 1″ above it.

9. External conditions such as tall trees and adjoining roofs sometimes contribute toward smoky conditions of a fireplace.

The Revival of Marbling

(*Continued from page* 29)

it is beautiful, and not because it looks expensive. The exact imitation of real marbles should be avoided. Artificial marbling should merely attempt to recapture what we may call the "genius" of real marble—its irregular markings, its dappled coloring. Decorators are now finding that interesting effects may be obtained by the irregular application of paint in other ways besides marbling. Conventionalized graining in bright colors—graining that does not attempt to simulate exactly the figure of any wood—can be made almost as interesting as marbling.

The effect of marbling is produced by several distinct processes. The marbled papers, used in the bindings of books are sometimes effectively employed as wall-paper.

There can be no doubt that the most beautiful and startling effects of marbling can be produced by floating on the colors. But this process is, of course, only possible where the surface which has to be marbled can be placed in a horizontal position.

Where marbling has to be applied directly to a wall or to any perpendicular surface floating on becomes impossible, since all the color would naturally tend to run down to the bottom. In this case other methods of marbling are employed. Different exponents of the art prefer different methods.

Some produce their effects as follows: The whole surface of the wall is given a plain coat of whatever color is desired as the ground tone of the marbling. This smooth, even coat is allowed to dry, and when it is completely dry another color in different states of dilution is washed over the top. In this way pleasing cloudy effects are produced, the imposed color varying from almost complete opacity to transparency. When the second color has been applied it is worked, while still wet, with a brush or rag, so as to produce the characteristic lining and blotching of marble. When dry the whole surface is varnished. Marbling is generally carried out in oil paints, but it is possible to produce effects of a beautiful transparency by the use of water-colors.

Other artists in marbling do not begin by applying a first coat of flat, uniform color. Their method is to lay a series of blotches and streaks of pure thick color on to the wall and then to work them together so that they fuse and cross forming the cloudy "figure" of marble. When dry the surface is varnished in the usual way.

The Septic Tank System for Sewage

(*Continued from page* 52)

form upon the top of the waste matter without being disturbed by the inflowing and out-draining liquids. This crust must not be disturbed, as that would cause the bacterial action to cease until a new one formed. The baffles prevent any currents or motions being transmitted to the surface. A hole in the top is provided so that the tank can be cleaned when required, but a perfectly operating system may not need any attention for years, depending upon the quantity and nature of the wastes handled.

The outlet end of the septic tank should connect with a tee fitting, the upper end of which connects with a piece of 1″ iron pipe projecting above the ground as a vent. The lower end of the tee connects to the ground drainage line. This disposal drain, or nitrification system, as it is called, disposes of the clarified and harmless liquid from the septic tank. It consists merely of a line of loosely laid 4″ tile drain pipe about 150′ in length and laid with a slight fall so that the liquid will drain slowly along the entire distance, seeping out through the loose joints and far open end. This line should be buried 4′ or more deep and covered several inches with sand, gravel or stone.

In using be careful that no chemicals are employed, especially chloride of lime, as they interfere with the bacterial action. Plenty of water flushed through the drains will help, on the other hand, as it tends to keep the sewage in a thin watery state which is much to be desired. Manhole covers should be kept cemented tight to prevent gases from escaping and air from entering. There will be no danger of freezing in the coldest climates, as sufficient heat will be developed in the mass. The usual traps should be placed on all of the plumbing fixtures in the house.

It Pays To Plan For Your Greenhouse Now

Isn't it so, that just as soon as possible, you are going to build that new home you have been planning so long?

Isn't it also so, that in the general scheme of your grounds you have marked a spot for a future greenhouse?

Has it, however, occurred to you that perchance the place you have selected might not be the best one adaptable for the purpose?

Had you considered its essential relations to the points of the compass?

Had you considered the possible disadvantage of near-by buildings; and in turn their possible available benefit?

Greenhouses are just one of the happiest of happy possessions, when given anything like a fair show.

So to insure you that eventual joy of possession and consequent all-year-round happiness, let's talk over now, the placement of your greenhouse, so it can be given the right location on your ground plans.

Entirely at our own expense we will gladly come and talk it over with your good self.

To our Booklet you are welcome.



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One of my customers has left with me a standing order for one bulb of all new and distinctive seedling Irises. I was curious enough to ask her why.

"Well, there are so many beautiful varieties that you simply can't grow all of them in borders, so I have one large bed where all the new ones are placed. I call it 'Iris Potpourri'."

The idea appealed to me, and, I believe, will appeal to many of my friends.

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Collection A—Twenty-five separate varieties, packed and correctly labeled, will be sent for $5; Collection A2—fifty separate varieties for $10. This is at the rate of twenty cents each, but some of these bulbs are considerably more valuable.

Farr's Hardy Plant Specialties contains over a hundred pages, with numerous illustrations in natural colors, and many photographic reproductions. This book is too costly for miscellaneous distribution, but a copy will be sent upon receipt of $1, which sum may be deducted from your first order amounting to $10.

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No. 71, 5-light Fixture:
Old Brass and Black, $32.85 (West of Rockies $35.35)
Silver and Black or Umber Bronze, $39.40
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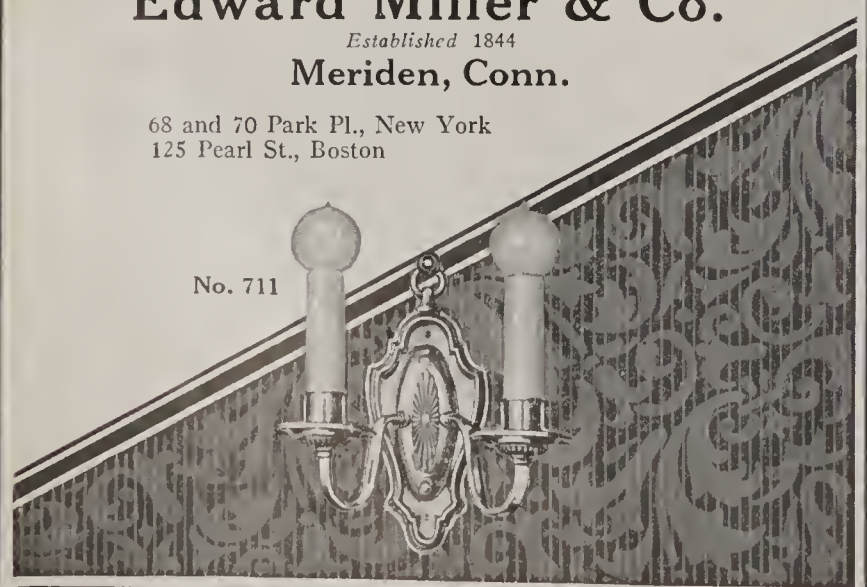
Old Brass and Black or Umber Bronze for living room.
Silver and Black for dining room.

Edward Miller & Co.

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Meriden, Conn.

68 and 70 Park Pl., New York
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How to Make Colorful Rooms

(*Continued from page 33*)

also play a part in the general harmony of the color scheme.

This tint should not be decided at random; it should be considered in relation to the other colors to be employed in the room. A very good way to determine what it should be is to make it a neutralized complement of the other colors. For example, if the main tone is to be some shade of red, a white, light gray or light brown, almost imperceptibly tinted with red, will make an excellent background. If two main colors are to be used, such as red and blue, a slight and subdued indication of violet will serve to tie the two together. Of course two primary colors, such as red and blue, should never be used in equal proportions in a room. One must dominate the other, so that the second may act as a relieving note to the main theme. I have heard of an interior decorator who used to determine the color of the background by taking the other tones to go in the room, pasting them on a circular piece of cardboard, and revolving them either on a color wheel or on a talking machine. In rotation the colors will blend into one tone, and that tone which you see is the most harmonious background for the colors. This is a very sensible and sure way to arrive at color harmony in a room.

Besides the complementary colors in a room there should be some contrasting ones; but these should be confined to small objects so that they will form merely a contrasting spot of interest, and not a conflicting or opposing color to fight with the general color scheme. This is usually accomplished with lamp shades, pictures, vases, goldfish bowls or some other object of about that size. But there must not be too many of these, and about the only way to determine the proper proportion is by actually trying them in the room, and seeing whether they add to or detract from the main theme.

There are two ways to go about decorating a room. If the furniture and hangings (or some of them) are already purchased, the sensible thing to do is to make the background and color scheme harmonize with them, if it is possible. If it is not possible, some of the inharmonious furniture must be discarded or used elsewhere. But if there is no existing furniture to be considered, it is possible to work out an effective and harmonious scheme of decoration, and to get the furniture which will best suit the scheme. The architectural form and ornament in the room must, of course, also be taken into account. If you have an English room, with beam ceiling and oak wainscoting, it would be ludicrous to plan a Louis XV type of decoration. However, it is usually possible to take the different elements already at hand and evolve from them a suitable and attractive system of color decoration.

It is impossible to set down any definite rules which will cover all contingencies for such a system, because different conditions demand different treatment. But there are certain basic principles which will admit of a general set of rules to be followed. It must be remembered, however, that just as in playing bridge rules are made only to be broken provided the player is sufficiently proficient to do so intelligently, so rules for color harmony cannot be made to cover all kinds of conditions. Usually, however, the first step in decorating a room is to decide upon the major color which is to be used in the greatest quantity, whether it be on the furniture or the draperies. This having been determined, the next step is to select a complementary color which shall be used in less quantity in the other furnishings—in the curtains, for example, if the color of the furniture is the dominant note. From these two colors it is possible to select a neutral tone for the rugs and walls which will, nevertheless, carry a hint of the tone created by the combination of these two colors, in proportion to their relative importance. This having been accomplished, there remains only the task of supplying some contrasting spots, which can best be done by trying out the different possibilities.

It will be seen, of course, that the above elementary rules are very general, and they must not be taken too literally. A Persian rug, for example, might have a dozen colors in it, yet it will usually have a predominant note which gives the tone to the whole. It is this predominant note which must be considered in the general color scheme. The same holds true of a tapestry or patterned furniture coverings or curtains. Personally I have a preference for solid colors (neutralized, of course) on walls and floors, but that does not mean that there must be no vibration of tones in the general effect. In fact, an artistic vibration of color in a large surface usually tends to give more brilliancy to the main or resulting color. Thus the principles for the use of color can be only generally outlined, and a few "don'ts" may be cited. But, after obtaining an understanding of the elementary principles, it still depends upon the individual and the special conditions to supply the little touches to the general scheme which go to make a highly artistic result.

The Varnish Finish for Wood

(*Continued from page 44*)

and fir do not require the use of a filler. If the wood is to be colored, an oil stain should be used first, allowing it twenty-four hours to dry. Do not sand after applying the oil stain. The priming coat of varnish should be thinned 10% with turpentine, and the same precautions outlined above should be taken.

Go over this coat thoroughly with fine sandpaper after it has dried, see that the surface is perfectly clean and apply the second coat, using the varnish without thinning—just as it is in the can when opened.

A wood filler must be used for oak and other close-grained woods before applying the varnish. The filler will require twenty-four hours for drying, whereupon it should be sanded to remove any hard lumps of material that may have formed on the surface.

After this operation, the varnish should be applied as above directed for surfaces that have been previously finished.





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Could anything be more invitingly home-like than this Red Cedar shingled house?

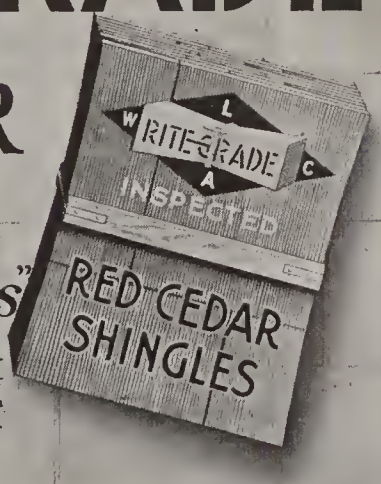
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Send for our Distinctive Homes Booklet. It contains many facts you should know about building economically with Rite-Grade Inspected Shingles.

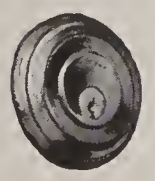
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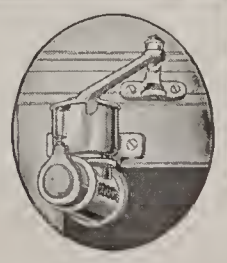
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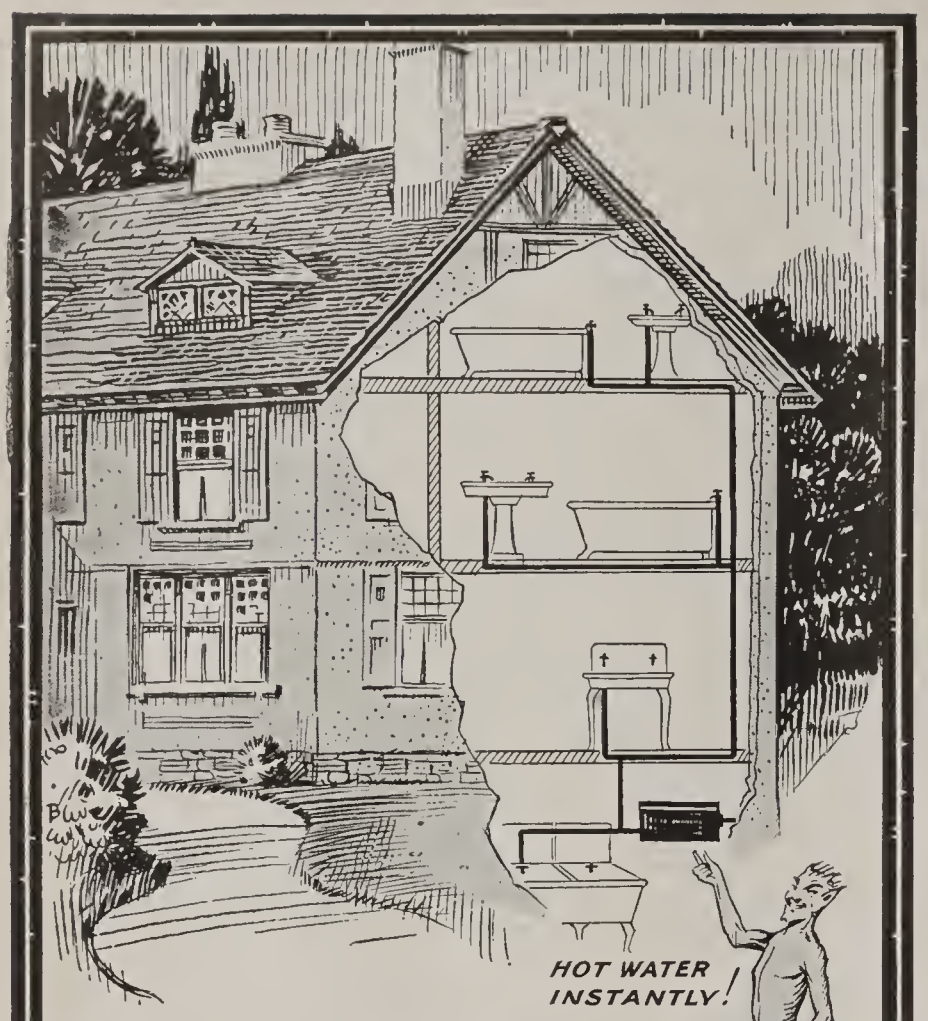
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Price, $175

Any electrician can install. You simply attach the AQUA to existing water pipe and wire it up with the electric current.

We solicit correspondence and inquiries.

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250 WEST 54th ST. NEW YORK

Equipping the Bride's Kitchen

(*Continued from page 50*)

Baking dish (oval)	.55
Baking dish (deep)	1.50
Lemon squeezer with holes	.25
Measuring glass	.15
Spice jars	
Casseroles (according to taste as to size and depth) range in price from 2½ qts. at	3.00
to ½ qt. at	1.25
Individuals at	.75
Pie dishes, shallow	.90
Bread pans	1.75
Layer cake dish, 9⅛″	.90
Custard cups, 4 oz.	.25
Fruit jars, 1 qt.	1.20
Fruit jars, 1 pt.	1.05
Glass butter crock, 1 qt.	.45
Glass butter crock, 2 qts.	.70
Glass butter crock, 4 qts.	1.00

EARTHENWARE

Tea pot (medium size)	$1.50
Butter crock	.50
Small mixing bowls (two)	.60
Large bowl	4.50
Casseroles (individual)	.50
Custard cups, per doz.	1.70

JAPANNED WARE

Bread box	$3.00
Cake box	4.00
Dust pan	.63
Flour bin (10 lbs.)	7.00
Boxes:	
Tea	1.25
Coffee	1.25
3 Sugar	1.50
Trays (2)	.75
Salt box	1.75

TIN WARE

Flour sifter	$ .56
Grater	.30
Flour scoop	.30
Biscuit cutter	.25
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Pastry sheet (10″x17″)	.70
Steamer, fits any kettle	4.25

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Chopping Board	.75
Meat board	1.25
Bread board	.75
Rolling pin	.35
Pair of butter pats	.35 - .50
Spoon	.15 up
Onion chopping board (an extra board not so called in the shops)	.25
Towel rack	.60
Salt box	1.25
Step chair	5.75 up
Table, all wood (3′)	10.00 up
Knife board	1.00 up

CUTLERY

Scissors	$2.25
Silver nickel	
3 knives at per doz.	4.00
3 forks at per doz.	4.00
3 spoons at per doz.	4.00
Set of kitchen cutlery including	
One 2″ paring knife	
" 3″ splitting knife	
" household knife and fork (fine point)	
" French bladed knife for general work	
" 6″ blade for tough vegetables	
" spatula for pastry	
" large spatula for lifting cakes, candy, etc.	
Two carving knives	
8″ blade, stiff	
9″ flexible slicer	5.00
Measuring spoons	.38

HARDWARE

Ice pick	$ .20 up
Meat skewers (set)	.35
Metal mesh pot cleaner	.20
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Can opener	.10 up
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Bottle	$ .15
Dust	2.63
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6 dish towels at	.90
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Cake mixer	4.50
Meat, nut grinder	4.50
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Electric fireless, 2 units	46.00
Electric mixing units—Price on inquiry at electric appliance stores.	
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GENERAL

Pail (12 qts.)	$2.38

(*Continued on page 74*)



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A series of boxes which contain the whole kitchen utensil story may solve the problem of what gift to send the bride



Fig. 168

Jenkins Brass Angle Radiator Valve with union.

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TRADE JENKINS MARK
Jenkins Bros



Fig. 370

Jenkins Brass Gate Valve for feed lines rising from top of boiler in basement.



Fig 352

Jenkins Brass Swing Check Valve for return lines entering at bottom of boiler.

Biggest asset to heating comfort

Jenkins "Diamond Marked" heating valves throughout the home

JENKINS Heating Valves give perfect heat regulation, for they can be opened easily and closed tightly. They do not stick, nor become out of alignment. They are heavy valves, sturdily constructed, and remain true and perfect under use and even abuse, and under the strains of contraction and expansion, and lifting and settling of pipes, all of which throw the ordinary, cheap, light weight valves "out of kilter", causing leaks and other trouble. Jenkins Valves do not leak, because they are made steam and water tight around the spindle.

Warm, comfortable homes depend on good valves; for a heating system, no matter how good, is no better than the valves. Life time service, dependability, and freedom from replacement and costly repairs prove Jenkins Valves the least expensive, although their first cost may be a little more than the ordinary light weight valve. Jenkins Valves have been consistently made for over half a century; their construction is standardized and all parts are interchangeable.

Send for interesting booklet on plumbing and heating valves.

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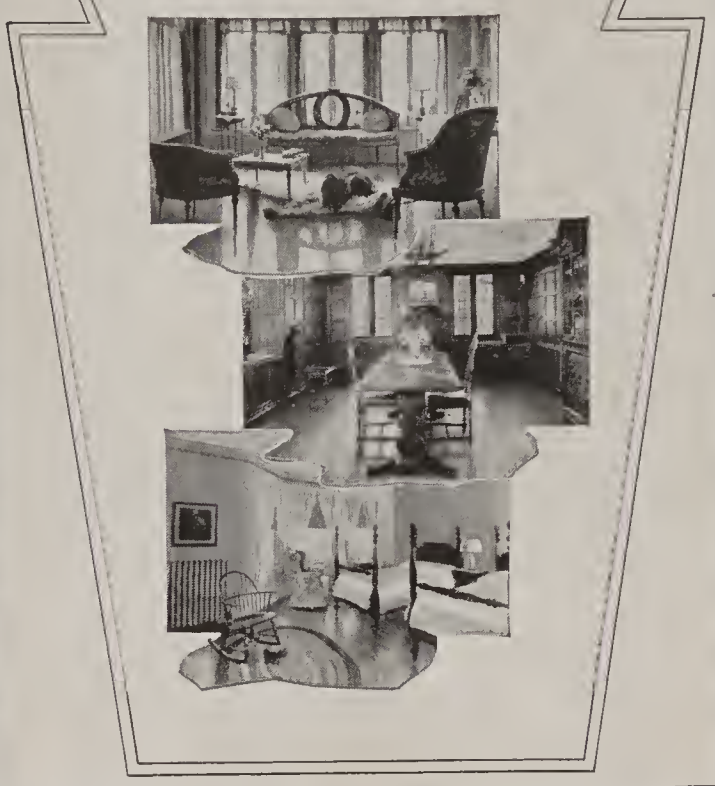
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The only floors it pays you to spend money for are beautiful, lasting floors of *oak*.

They are moderate in cost, easy to keep in good condition and the longest wearing. Oak Floors are a permanent investment for every home owner.

They take a finish that is easy to keep clean, which means much in modern housekeeping conditions. They can be laid over old floors.

Oak floors are naturally specified for the finest homes, but they are even more important to the builder of the modest bungalow who must make every dollar of expenditure count.

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Tulips, Hyacinths, Daffodils

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For 1921 is an attractive book, complete and full of interest for all who make gardens—a reliable guide to success with bulbs, indoors and out. Send us your name and address to receive a copy —Free to readers of "House and Garden."

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NOTES OF THE GARDEN CLUBS

THE Garden Club of Michigan, the motto of which is "To garden finely," was founded in 1911 by Mrs. Francis King, of Alma, Mrs. Edward Lowe of Grand Rapids, and Mrs. Benjamin S. Warren of Grosse Pointe Farms. Mrs. Francis King was the President for several years. The President for 1921 is Mrs. Edward H. Parker.

The membership in the club is limited to 100 women who take "an active interest in horticulture, or who own, or give personal care to gardens" and the following places are represented: Alma, Ann Arbor, Bay City, Birmingham, Detroit, East Detroit, Farmington, Grand Rapids, Grosse Pointe Farms, Grosse Pointe Isle and Grosse Pointe Park, Lapeer, and Oxford. There is one honorary member, Mrs. E. Chandler Walker, of Washington, D. C. Meetings, including shows and field days, are held once each month in the year, and in 1921 there was also a spring picnic at Mrs. Sarmiento's.

The government of the club is vested in its officers, including a librarian, together with a Board of Gardeners, and the chairmen of the committees, namely, of Tulip Show, Daffodil Show, Publicity and Slides.

Among the topics and lecturers for the current year are Shrubs, by Professor Buttrick; Japanese Flower Arrangement, by a student to be selected by Dean Jordan, of the University of Michigan, and The Arnold Arboretum, with slides from direct autochrome photographs, by Loring Underwood of Boston, who was requested by Professor Sargent of the Arboretum to assemble the data.

Five guests may be invited to each meeting, cards being sent by the Secretary in the order of application, and tbe hostess has the privilege of also asking five guests. Besides lectures, the program for the year comprises an Experience Meeting, a Daffodil Show at the Country Club, and a Tulip Show in a rented hall, both in May; also a Visiting Day (for viewing gardens) at Grosse Pointe, with subscription lunch at the Country Club, another day at Birmingham, with lunch at the Bloomfield Hunt Club, as guests of a group of club members. In June Mrs. Jobn S. Newberry was hostess for a supper on the lawn.

A book, "The Pronunciation of Plant Names," was published by the Club several years ago. Mrs. Benjamin S. Warren and Mrs. Frederick P. Anderson have written book-reviews and articles for magazines, and Mrs. Francis King is the well-known author of "The Well Considered Garden," articles for magazines and lectures, and is reported to be preparing a book on the Organizing of Garden Clubs. Gardens have been designed professionally by members in Illinois and Michigan.

The most valuable achievement of the Garden Club of Michigan, in addition to stimulating the interest in gardening, was to start the work of beautifying the roadsides, for whicb the State Legislature now appropriates an annual amount for the planting of trees and shrubs along the highways. The most important plan for the year is to plant and mark five trees in the Michigan Central Park, in memory of relatives of members of the Club who died in the Great War.

THE Garden Club of New Canaan, Conn., was organized in 1909. Its President is Miss Myra Valentine. There are 160 active and four honorary members, men and women, who meet every month from May to October, inclusive, and have also a mid-winter meeting. The membership is drawn from Belle Haven, Bridgeport, Brush Ridge, Darien, Fairfield, Glenbrook, Greens Farms, Greenwich, New Canaan, Noroton, Norwalk and East Norwalk, Saugatuck and Westport. A Year Book is printed, and in the one for 1918, 1919 and 1920 combined, the following topics and speakers appear: Garden Values, by Miss Lilian C. Alderson, Garden Designer; My Rock Gardens, by Mrs. William H. Harris; Wild Flowers of Connecticut, with slides, by Mr. Norman Taylor; Work of the American Committee for Devastated France, by Mrs. Valentine Schuyler; and at an open Meeting in the Town Hall Mrs. John Wood Stewart, President of the National Plant, Flower and Fruit Guild, told of its work and appealed for co-operation. Also, Miss Ellen Eddy Shaw of the Educational Department of the Brooklyn Botanic Gardens, spoke of the Development of Interest in gardening among children.

One meeting was devoted to hearing papers by four presidents from neighboring Garden Clubs. Two field days were held, one at Stamford and Rowayton, and the other at Rye. Tbere is an Annual Flower Show held in the Town Hall and some flower of honor is selected each year for which special prizes are awarded, in addition to those for the regular classes. In 1919 tbe dahlia was chosen, there being twenty classes for this alone, and the exhibit of Mrs. A. M. Gerdes was highly praised by the judges, Mr. Henry Wilde, President of the Stamford Horticultural Society, and Mr. Whiton, President of the Greenwich Horticultural Society. In 1920 tbe rose was the special flower honored. Last year a few classes at the show were open to outside competition, and this year all classes will be open to every one.

At tbe mid-winter meeting, 1921, slides of members' gardens were shown, twenty photographs of which were reproduced in color and included the gardens of Mrs. Ernest Lee Conant, Mrs. Frederick Howard, Mrs. Lewis L. Laphem, Mrs. Arnold Schlaet, and Miss Katherine Willcox. An Herbarium, illustrated, of over 200 of the native flowers of Connecticut, has been made by Mrs. William H. Cary, who is making a study of tbe Simples of that State. The Garden Club of New Canaan has contributed money, etc., through the National Plant, Flower and Fruit Guild, towards the support of children's gardens, and has sent the proceeds from sales of seedlings to the work at St. Quentin.

THE Garden Club of Summit, N. J., was organized in 1916, and the President is Miss Kate Romers. There is a membership limited to 30 women, meeting every two weeks, each month, from May to November, excepting in August. Among the lecturers in 1920 were Mr. Leonard Barron of Garden City, N. Y., and Mr. Richard Rothe of Glenside, Penna. The latter spoke on "Rock Gardens" at Mrs. John R. Todd's, who was then President of the Club, and at both of these meetings members of the Short Hills and Morristown Garden Clubs were guests. This year a Slide Committee has been formed, and at one meeting there was an exhibition of views of the club's gardens.

Included in the activities of the club are the planting of the Hospital Grounds, and of Memorial Trees, also the care of the landscape and roadsides by campaigning against unsightly sign-boards and untidy picnic parties. There is at least one Flower Show, the Chrysanthemum Show in October last being held at the home of Mrs. J. W. Cromwell.

ELLEN P. CUNNINGHAM.



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EFFICIENCY COMBINED WITH LUXURY

The installation of the HUMPHREY RADIANTFIRE in the finer homes is regarded with favor by persons of taste and culture who want efficiency combined with luxury.

Prominent architects and builders are recommending it to their clients owing to the fact that it can be installed without the expense of building brick chimneys, foundations and ash pits necessary to the coal and wood fire. An inexpensive terra cotta or metal vent is all that is required to produce wholesome and effective heat. Can be installed in existing fireplaces without much expense. A dozen designs to select from.

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"From Generation to Generation"

THE "WAGNER CHEST"

A splendid gift for the bride. The Wagner Cast Aluminum Chest is a real home gift—always delighting a woman, whether she is a bride, or is already established. It is noted for its beautiful original designs having the distinction of fine silver; also for its superior cooking qualities because Cast Aluminum holds and evenly distributes heat. It lasts from "generation to generation."

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Hints for your Home

L&C

For happier times outdoors

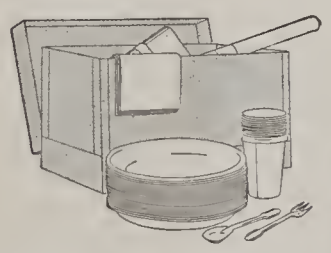
IN summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment—to help you enjoy happier times when you scamper off on picnics with rollicking children or skim the roads on long motoring parties.



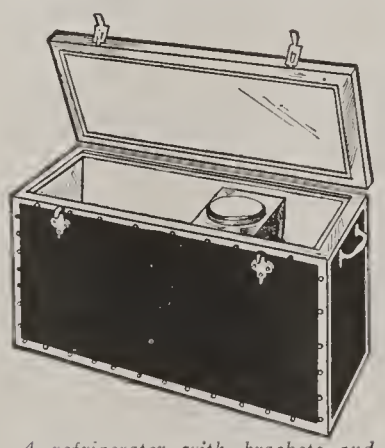
For outdoor darkness you'll want an Eveready Daylo. Flashlight 9 inches long $2.50.



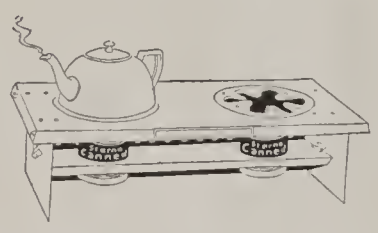
Knock it down or drop it—the Stanley Vacuum Bottle cannot break. Keeps drinks hot or cold. 2 qt. size $14. *1 qt.* $10. *Fine leather case for two 2 qt. bottles* $12; *for two 1 qt. bottles* $9.50.



Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 25 napkins, 1 doz. spoons, forks and cups; 2 doz. plates in two sizes; table cloth; roll of wax paper for sandwiches, and only costs $1.95.

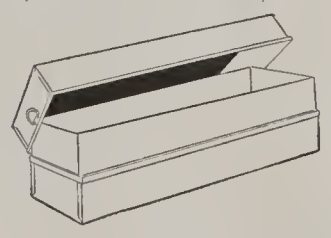


A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party gathers. With galvanized lining, $22.50. *Fine for bungalows or small apartments as well.*



You can fry, boil or make coffee and tea any place you go with this Sterno Kitchenette. The fuel is stored in small cans. The Kitchenette folds up compactly when not in use. $2.50. *Cans of fuel* 10 *cents each. (Kettle shown is not part of the outfit.)*

Eighteen sandwiches fit in this sanitary nickel box. $2.25. *Smaller box for twelve sandwiches* $1.50.



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Equipping The Bride's Kitchen

(*Continued from page* 70)

Scales (with scoop)	7.75
Scrap basket (metal)	2.75
Large needles	.35
Labels (per box)	.15
Cork (per box)	.15
Clock	$2.50 up to 9.00
Paper—	
Greasing (1 quire)	
Shelves (roll)	.85
Drawer (roll)	.85
Wax (roll)	.50
Napkins (per 1,000)	$3.00 up

A SET OF UTENSILS IN ALUMINUM SUITABLE FOR FAMILY OF FIVE

Tea kettle	$6.50
Double boiler	4.05
Straight sauce pan	4.05
Straight sauce pan	2.35
Sauce pan and cover	1.40
Preserving kettle and cover	2.35
Strainer	1.20
Steamer section	1.80
Coffee pot	4.15
Fry pan	3.60
Pudding pan	.80
Pudding pan	1.30
Bread pan	1.15
Tubed cake pan	1.85
2 jelly cake pans (each)	1.20
Corn cake pan	1.65
Roaster	7.20
2 pie pans (each)	.62
Measuring cup	.60
Mountain cake pan	.85
3 boxes "Wear-Ever" cleanser	1.05

Here follows what a first-class aluminum manufactory believes to be a complete set of aluminum for the home. This shows another's ideal of essentials:

Tea kettle	$7.05
Double boiler	4.05
Sauce pan and cover.	1.40
Straight sauce pan	2.00
Straight sauce pan	2.35
Sauce pan and cover.	1.88
Preserving kettle, cover	3.62
Strainer	1.20
Steamer section	1.80
Coffee pot	4.15
Tea pot	5.85
Fry pan	3.60
Griddle	5.55
Waffle mold	3.65
Pudding pan	.80
Pudding pan	1.30
Bread pan	1.15
Tubed cake pan	1.85
Mountain cake pan	.85
2 jelly cake pans (each)	1.20
Corn cake pan	1.65
Gem pan	1.60
Roaster	7.20
2 pie pans (each)	.62
Measuring cup	.60
Tray	1.65
Water pitcher	6.00
Jelly mold	2.90

China

China for the kitchen can be had at varying prices depending largely on the part of the country you live—from ten cents upward if there is a dime shop around. Yet there are inexpensive sets to be had from time to time at from $20 upward—and downward.

It isn't always necessary to buy at the beginning a whole set of china for the kitchen. Six of each thing ought to be plenty for a time, counting breakage, which is perennial.

Platters for the ice box in enamel are excellent, but if you have extra plates for kitchen use they might (subject to easier breakage) be utilized.

The Cook Book

Last but not by any means least is the cook book. For what availeth it if we have utensils by the score if we know not how to fill them and manage foods in them?

There are many books on the market of fame and good repute, but we have yet to see one for the beginner that outdoes the "Home Science Cook Book," by Anna Barrows and Mary B. Lincoln. Both these women have cooked and lectured and taught the science of cookery, and, what is more, they know its practise. In this book are to be found simple, brief, successful, economical recipes and methods of serving which in their very simplicity knock terror out of the culinary life for the matrimonial initiate. The writer of this article has had eulogies heaped upon her by various brides and even experienced housekeepers for the knowledge given them of this book.

News of Domestic Aids

(*Continued from page* 47)

bulbs in one plug. A makeshift, of course, but it doesn't look like one; and if your home was built in the pre-electric era you can keep up with the times with this device.

Lamps seem today to be one of the newer adjustabilities. A very useful lamp to fix on the piano to light the eye to the musical page will be a real convenience to the home in which the piano has to be in the living room. The whole room can be dark except for the illumination of the music pages—the audience can sit in darkness and have their comfort evolve from the lighted region. Here is a time when from sitting in darkness, light, comfort and good deeds may emerge. This lamp can be had in all wood finishes and can be placed on beds or chairs if wanted in these ways.

Not snubbing other devices at all, we must lump a few suggestions in electric apparatus. For example, the hair dryers, giving cold and hot air, the violet ray machines, the vibrator—all three made in convenient size and light in weight. With these three things one's boudoir is much more complete.

Yesterday the silence cloth of cloth was all we had to put under our tablecloth. Today asbestos in all its fire impenetrability is to be had in comfortable sheets for table use—to protect the polished surface in entirety and enrich the tablecloth. We have known the mats in asbestos—now we have the table rug.

Jars of pottery can be rapidly turned into electric lamps by a new device made to fit down in and raise above a lamp shade, bulb and complete paraphernalia. Think of the good uses some old wedding presents can be put to! This device comes in sizes to fit jars with 3″, 4″, 5″ or 6″ openings at the top.

Very nearly meeting the constant question: "Do you know of an instantaneous heater?" comes the electric water heater which when attached to your faucet gives instantaneous exceedingly hot water. It is a small thing not more than 8″ high and it is a boon of boons.

During the summer the attic gets overheated and makes itself an impossible place for sleeping. This need not be, as there is a material that comes in sheets to line the walls and ceiling. For cellars the warmth is kept in; for attics the heat is kept out. Could there be anything more simple and adoptable?

To enclose this article safely we can do no more than suggest a ready-made fence! It has been on the market years—for pastures—but is now being introduced for the garden use of people who don't want to or can't make a new fence. It is delightful—of rough hewn wood, 4, 5 or 6 bars, posted and diagonalled. For a rambling place for roses and vines it has no equal and to be able to buy fences by the yard for the yard is veritably both joy and comfort brought to our very doors.

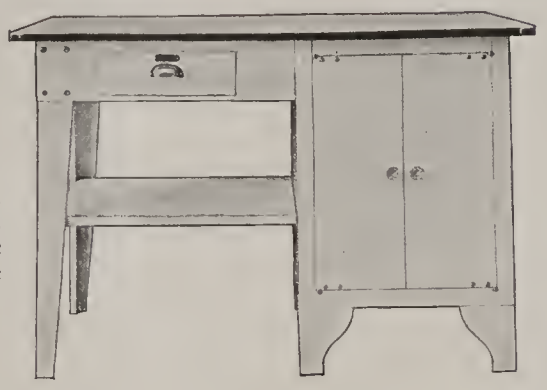
The WHITE HOUSE *Line* STEEL DRESSERS WHITE ENAMELED



39″ WHITE HOUSE Sink Unit—18″ high, 6″ deep—to hold all sink accessories.

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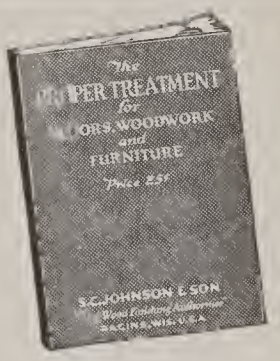
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The Forebears of Some Garden Flowers

(*Continued from page* 43)

wise greatly admired group, which has so much to recommend it, and from which our horticulturists have produced so many extraordinary species for our gardens. The Florentine iris (*I. florentina*) is the species from which we obtain the orris-root of commerce; this is also used in medicine for its cathartic and emetic effects, in the manufacture of hair and tooth-powders.

As a genus of plants of the iris family, it is an old one, as a number of its extinct species have been discovered in the Tertiary, the deposits of which are in the Basal Eoecene, some 3,000,000 years old. One of these discoveries was made in the Lower Tertiary of Spitzenbergen—indeed, all of them were made in Europe. These fossil irises see their ancestors in such extinct plants as *Irites* and *Iridium* of the Lower Tertiary deposits.

All this lends additional interest to iris; and when we now regard any of its beautiful flowers in our gardens or in nature, we may picture to ourselves its long line of ancestors, and its hundreds of forms that have become, from one cause or another, extinct. And in the years to come, what may not man yet do in the way of producing hundreds of glorious iridine types of still undreamed of forms, colors and contours?

THE GENTLE ART OF WATERING

THE right amount of water is as necessary for the best development of plant life as the right amount of food, but the right amount of either must be followed by a question mark; for what is right for one thing may be far too much or too little for another. Cyclamen will stand with its feet in water all day and enjoy it, while heliotrope, for example, would surely take cold under such treatment. A very successful gardener once gave the following rule for growing dahlias: "Make half of your soil manure and give them all the water they can drink," but lilies and Dutch bulbs, on the other hand, should have a limited supply of both ingredients. The same principles hold good in planting seed, both vegetables and flowers. Peas rejoice in plenty of rain and cool weather, whereas if a cold, wet spell comes before lima beans have germinated they will almost surely rot and make re-planting necessary. Corn, okra, pansies and other hard-shelled seed will sprout several days sooner if soaked for a few hours before going into the ground, while softer seeds would burst under such conditions.

Summer watering should be done after the sun has left the garden, "for," as the old negro said, "de Lo'd allus sends de clouds befo' he sends de rain, an' de Lo'd knows best about his own things." The amount of water to be given depends largely upon the retaining quality of the soil, porous, sandy ground, of course, requiring more than that which is well supplied with humus and clay. One thorough irrigation, given by filling trenches opened on either side of the row, will do more real good than twice the amount of water sprinkled on the surface. Sprinkling has its rightful place, however, in furnishing moisture and refreshment to the foliage.

Constant use of the rake and the wheel hoe is necessary in order to keep the soil open, and whether it has received water from the hose or from the clouds it should be loosened as soon as it is dry enough to be worked and fined up with the rake. This prevents caking, conserves the moisture, and admits air to the roots. It also draws the moisture from below during dry weather and some people claim that it produces better results than the customary watering. A garden cared for in this way will of course be entirely free from weeds and it is surprising how little time it takes if the work is done regularly every few days.

The first summer is often a critical period for newly set trees and shrubs, especially if the season be a dry one. Evaporation from the foliage and the putting forth of new wood make heavy demands on the not yet well established roots, so that by August the leaves are apt to wilt or shrivel. It is difficult to reach the roots even by trench irrigation, but the danger may be greatly lessened, if not entirely avoided by sinking short pieces of 3″ pipe 1½′ or 2′ from the base of the tree. The length of the pipe will depend upon the depth of the roots to be reached, but only 2″ or 3″ need extend above the surface of the ground. Through this a generous supply of water may be given once a week or as often as weather conditions demand, and in the case of larger trees three or four such pipes may be set in a circle in order that the root system, and consequently the top, may develop evenly.

M. N. L.

ON HOUSE & GARDEN'S BOOK SHELF

AN adequate and reliable handbook on "French Furniture Under Louis XVI and the Empire" (Frederick A. Stokes Co., New York) has now come into an English translation through the publication of a volume of that title by Roger de Félice, a book that will be read with pleasure as well as turned to for information, for M. Félice writes in a delectable manner. The author explains his treatment of the Louis XVI and Empire styles under the covers of this work as follows:

"Empire furniture differs widely from that of the Louis XVI period; and yet the two styles are derived from the same principle applied from 1760 to the Revolution with a great deal of discretion and respect for the national taste, and from 1789 to 1815 with the most uncompromising rigor. This principle is that of the imitation of Antiquity. That was not merely a particular circumstance, limited to the restricted circle of the art of the cabinet-maker, but, as it is called, a fact of civilization; something like—in a different proportion—what the Renaissance had been to France in the sixteenth century. This return to Antiquity, in fact, manifested itself in all the arts, in literature, and even, a little later, in the ways and customs of the French people."

M. Félice makes clear to us that the Empire was not a reaction against the Louis XVI style, but its logical outcome. Those who have read M. Félice's companion book on "French Furniture Under Louis XV" will find in the present volume indications of the scholarship which marks that work and will find it equally as interesting. Nearly a hundred halftone plates illustrate the text and the low price of the book places it within the reach of all.

(*Continued on page* 78)

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On House & Garden's Book Shelf

(*Continued from page 76*)

THE increasing army of those to whom motoring means something more than burning up the road in a mad scramble to cover the greatest number of miles in the shortest number of minutes will find Elon Jessup's "The Motor Camping Book" (G. P. Putnam's Sons, New York) a source of no little inspiration and abundant practical information.

With the ever-growing interest in sane outdoor life, the motor car has come into its own as the means de luxe for getting into the open places, and innumerable devices have been evolved to go within, upon and behind it to make its use for out-and-out camping as practicable as may be. The best of these, and the ways in which they are employed, are gathered together in this book under such chapter headings as "The Car and the Pack," "Water Containers," "The Cooking Kit," "Food Boxes," and "Beds and Tents," "Camp Furnishings," etc., all profusely illustrated. Other chapters on where to go, with maps, and summaries of motor laws in various States and Canada, complete a volume which we enthusiastically assert no lover of the car and country should miss reading and owning.

MR. M. S. DUDLEY WESTROPP'S "Irish Glass" (J. B. Lippincott, Philadelphia) is a valuable contribution to the history of glass-making. Glass-making in Ireland prior to the end of the 17th Century; Dublin Glass-Houses; Drumlea and Belfast Glass-Houses; Cork Glass-Houses; Newry, Ballycastle, and Londonderry Glass-Houses, and Irish glass in general are its chapters which are indexed.

Mr. Westropp has been singularly fortunate in having exceptional opportunities for examining many pieces of Irish glass and of making comparisons with those that have an authenticated history. As the author points out, the study of Irish glass is like that of any other manufacture that has long ceased to exist. The more that is learned about it the more there is still to learn. Some theory may be evolved which it is fondly hoped is correct, then the next day something turns up that knocks the whole fabric to pieces. But Mr. Westropp's study of Irish glass appears conservative and illuminating, although there is, as he himself points out, very little information in the book telling how to identify or differentiate between the products of the various Irish factories.

SOME GARDEN POSSIBILITIES

THE question which confronts the owner of the small place is how to combine successfully art and utility, how to obtain all the fruit and vegetables possible and still keep the surroundings attractive with flowers and shrubs.

One of the most interesting possibilities of this situation is the grafting of one or more varieties of fruit on one tree. Take apples, for example. Of course dwarf varieties may be used, but their crop is comparatively light and they do not grow large enough to give very much shade. But if you can make room for one standard sized tree, preferably a winter variety as that will be the main crop, place it where it will be most effective and set into it grafts from two or three other varieties always including a branch of the crab. Get your stock from the nearest reliable nursery and read up on the process of grafting. It is simple enough but must be done just right to ensure success, the age and size of the tree must be considered, etc. If you have a well informed friend to call upon so much the better.

Another interesting and space-saving process is training the smaller trees, like pears, plums, and peaches, flat against a fence or trellis. This is done by tying the young wood to supports and forcing the branches to follow the shape desired. Any good book on pruning will give directions for the close cutting away of all unnecessary growth, and the resulting fruit yield will sometimes be so heavy that the branches would break if not firmly supported.

The grapevine, too, lends itself easily to ornamental uses. Of course, it makes nice shade over the kitchen door, but if this is on the north side of the house the fruit will not do its best. Very good effects may be obtained by dividing the front and back yards by a trellis over which the grape is trained, and careful trimming will keep the vines entirely sightly as well as producing better fruit. The street side of the screen may be faced with a perennial border of boltonia, one of the dwarf hardy sunflowers, iris, etc.; or annuals may be used, substituting cosmos for the boltonia. This will provide late flowers for the house as well as hide the untidy appearance of the grapevines when they begin to drop their leaves in September.

Currant and gooseberry bushes also will serve nicely in decorative work if two very simple precautions are taken. The first is prompt destruction of the currant worm as soon as he makes his appearance on the foliage. Watch for him on the lower branches in toward the center of the bush and give him a generous dose of dry hellebore powder while the leaves are still wet with the morning dew. This may be applied with a small bellows or by holding about a tablespoonful of the powder loosely in the hand, allowing it to slip easily between the fingers so that it dusts those leaves on which the worms are feeding. This uses more powder than when it is dissolved in water and sprinkled on but it is much more sure and the worms will begin to fall in five or ten minutes after the application is made. It may be necessary to repeat the operation a week or ten days later, as there will sometimes be a second or even a third hatch of the worms.

The second precaution to be taken to keep these bushes in good form is not to rag the leaves when picking the fruit. Lift each branch by the tip, exposing the lower side from which the clusters may be easily gathered with little or no harm to the foliage.

Further space may be saved on the small lot by using the Japanese climbing cucumber instead of the trailing variety and training it over a fence or trellis, while tomatoes, trimmed to one, two or even three stalks and carefully staked, will keep on bearing up in the air instead of out over the ground. Unsightly bean poles will cease to be an eye-sore if they are set to a uniform height of 6′ or 7′, the vines being trained back and forth from pole to pole. This also facilitates picking, but only three plants should be left to a hill.

Many other applications of the principles of this sort of intensive cultivation will naturally suggest themselves as conditions of the individual garden are studied, and the results will fully repay the extra thought and labor.

MARY NELMS.



Leavens Furniture

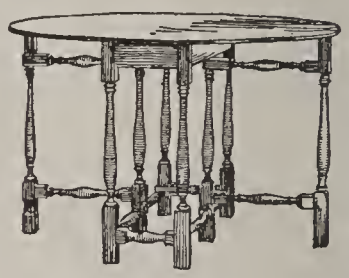
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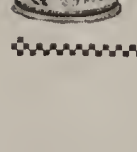
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Cleans Closet Bowls Without Scouring



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Do you dread the task of cleaning the closet bowl? There is no need to, for *Sani-Flush* was made to relieve you of it. Just sprinkle a little into the bowl, follow the directions and flush. What could be easier? And the bowl is clean and odorless—cleaned much more thoroughly than you could ever do it by the old scrubbing and scouring. *Sani-Flush* leaves the bowl and hidden trap sparkling white and absolutely sanitary. Disinfectants are not necessary after *Sani-Flush* has done its work.



Sani-Flush is sold at grocery, drug, hardware, plumbing, and house-furnishing stores. If you cannot buy it locally at once, send 25c in coin or stamps for a full sized can postpaid. (Canadian price, 35c; foreign price, 50c.)

The Hygienic Products Co.
Canton, O.
Canadian Agents:
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Toronto



Residence of Geo. Faeber
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Gus Bohm—Arch't

Bay State Imparts a Beauty Enduring

The beauty of Bay State lasts for years. It is the ideal finish for old or new houses.

Old homes are made youthful again with one or two coats. To the new home of cement or stucco, Bay State gives the finishing touch that spells perfection. It changes the drab color of cement or stucco to a pure, rich white or one of many beautiful tints.

Bay State Brick and Cement Coating waterproofs all houses of brick, cement and stucco. Dampness will not seep in. Driving rains cannot beat through it. Violent storms or broiling sun do not harm it in the least.

Send for samples in white, or your choice of a large range of colors. Booklet No. 2 shows many beautiful Bay State Coated Homes. Write for both today.

THE BAY STATER

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
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BAY STATE
Brick and Cement Coating

Soft Water for Your Home



No matter how hard, how unsatisfactory your present water supply is, it can be easily transformed to clear, sparkling water that is actually softer than rain.

A Permutit Household Water Softener is nothing but a metal tank containing Permutit material through which your water supply flows. It is connected into your present water supply system in the basement, or other convenient spot, and operates under your ordinary water pressure without additional pumps or motors. It is fully guaranteed and no chemicals are added to the water.

Water thus treated is free from the dangerous contaminations found in rain water systems and is wonderfully adapted for drinking and all household purposes. Let us send you our booklet "Soft Water in Every Home." No obligations we assure you.

The Permutit Company
440 Fourth Ave. New York

UNION METAL COLUMNS

For Porches and Pergolas

There is an air of constant invitation and welcome about the garden where Union Metal Columns are used for pergolas, porches or ornamental nooks.

These stately, white columns furnish striking contrast with green foliage and brilliant flowers. And what is of most importance:—they will not split, rot, or open at joints as all wood columns do when surrounded by damp vines, and shrubbery.

Union Metal Column Design No. 240 Plain Doric.

Union Metal Columns are made of enduring, copper bearing steel, formed into the classical designs of ancient architecture;—sizes up to 36" diameter and 32' high.

Write for Pergola Book No. 15-P, showing attractive installations and full descriptions of complete pergola, or Column Book No. 14, showing columns on porches and entrances.

Union Metal Manufacturing Co.
Canton, Ohio



"The Ones That Last a Lifetime"



For Your Home

A Planned Laundry

In your new home, or the old home you may be remodeling, the laundry is deserving of careful planning. Your laundry can be just as efficient and sightly a room as your kitchen.

You will doubtless want to incorporate some of the newer things into your plans. The old stone stationary tubs have gone into the discard along with the wash board, hand wringer and other old time makers of "Blue Monday."

Send for book of "Home Laundry Plans"

Puffer-Hubbard Mfg. Co.
Makers of Daylight Washing Machines
3200 East 26th St. **Minneapolis, Minn.**



The Small Place, too, Can Have Its FLOWER GARDEN

You don't have to measure your ground in acres to have a delightful flower garden. Suburban lots—even city back yards—present *real* possibilities when properly treated.

We furnish plans, plants and planting instructions for small or large gardens, especially planned for you—directions that can be carried out under YOUR supervision. Plan for space approximately 50 x 40 feet, with splendid selection of hardy flowers and shrubs, $150 at Baltimore ready for shipment. Smaller or larger gardens proportionately low priced.

Write for further particulars NOW, giving rough diagram showing dimensions of space, location of house, etc. Plants shipped in August. Catalog on request. Address

LOUDON NURSERIES
Incorporated
H. CLAY PRIMROSE, Pres.
3906 Frederick Rd., Baltimore, Md.



The opuntias vary from small plants a few inches above the ground to trees twenty feet or more high. Attractive flowers characterize them

CACTI AND THEIR CARE

NO other plant has such a peculiar form as the cactus. Its particular shape is very unusual, and its appearance is distinctive. Its habitat, with few exceptions, is the tropical and subtropical desert regions of our continent. The striking forms of the family give their native land its characteristic flora, and nothing can compare with a glimpse of a sun-parched waste often thickly studded with high, slender pillars or candelabra-like cacti stems, with the spiny balls of the Mamillaria, the uniquely branched Opuntia, etc., transplanted especially during the flowering period. It seems as if nature desired to compensate, through the luxuriance and profusion of flowers which shine in bright and sometimes fiery colors and often exhale the most delicate odors, the phantastic, almost ugly shape which is the natural characteristic of the cacti.



Epiphyllums are spineless with very showy flowers

The cacti are ugly in form, their sometimes gnarled or cylindrical, sometimes spherical, sometimes angular or compressed stems, which too often show only the appearance of rudimentary leaves, are covered with a peculiar growth of bunched thorns and needles situated on ridges. The cultivation of these unique plants is very simple and is especially adapted for the window garden in the home.

When the cactus is to be placed in a flower pot, it receives a soil consisting of a mixture of three parts of sandy humus, two parts of clay, and one part of sand. To the latter a little lime can be added. The pots should be small and receive a good foundation of potsherds for drainage.

Young plants are transplanted every second year; older ones can be transplanted in the third or fourth year. Never transplant a cactus which shows the formation of buds; it is best to wait until they have flowered. In order completely to remove the exhausted soil, the plants should not be watered for a few days, and after they have been transplanted, a few days should elapse before they are again watered. When placing the plant in a new pot, it must not be set too deep; the upper roots should barely be covered with soil.

During the summer the cacti should be well watered, care being taken not to give them too much as that will only injure the plant.



Melocactus, the "Turk's Head," has a curious wooly top which bears brown bristles and slender red flowers



The "Old Man" cactus is Cephalocereus senilis, a columnar form reaching 35′ in height and with odd, hair-like bristles



France Sends Us For August And September Planting Lilium Candidum

"Lily of France" or Madonna Lily.

The lily par excellence for HARDINESS, Fragrance and beauty. Pure white lilies of transcendent charm. We pride ourselves on the SUPERIOR QUALITY of our bulbs. *Strong* and *Vigorous.*

NOTE — Our price includes delivery.

	3	12	50
SELECTED	$ .90	$3.00	$12.50
MONSTER	1.25	4.00	15.00

IN JULY AND AUGUST SOW YOUR HARDY PERENNIAL SEEDS

Rare Poppies "Pearls of the Orient"—Radiant fluted silken petals in Flesh, Rose, Lilac and Mauve shades. Pkt. 50c., trial 15c.
PYRETHRUM "CACTUS FLOWERED"—Petals quilled and twisted. Pkt. 50c., trial 15c.
SCUTELLARIA COERULEA—New Perennial from Siberia. Long racemes of Heavenly blue. Very floriferous. Pkt. 50c., trial 25c.
The 3 trial pkts. 50c.
(Sow now for Winter blooming and early Spring bedding)
HEARTEASE
New early blooming GIANT Pansies.
CELESTIAL QUEEN—Azure blue.
HELIOS—Pure yellow.
MARCH BEAUTY—Dark velvety blue.
SNOWSTORM—Silvery white, dark eye.
Pkt. 25c.—the 4 pkts. 75c. Trial pkts. 15c. We list many other NOVELTIES in Seeds, Bulbs, IRIS, Lilies, etc., in our UNIQUE Fall Bulb Book—Ready July 20th.

H. H. BERGER & CO.,
70 Warren St., New York
Estb. 44 years.



Now's the time to plant

Evergreens

Too few people realize the fact that August and early September constitute the ideal period for the setting out of Evergreens of all kinds;—when top growth has stopped and the full vigor of tree or shrub is in its *roots.*

Don't miss *your* opportunity this Fall. Look about your place and you'll discover dozens of spots a touch of cheery "evergreen" could beautify through otherwise colorless Winter months.

Our famous hardy stock affords you a selection beyond comparison in variety, beauty, and quality.

Send for our handsome free Book, "Beautiful Home Surroundings."

Wyman's Framingham Nurseries
Framingham Massachusetts



PEONIES and IRIS

Our Unique Guarantee

We will replace with three any plant blooming untrue to description.

THE PETERSON PEONY DIGEST

is to the endless varieties offered what the Five-Foot Library is to the literature of the world.

The Digest will be sent free upon application.

PETERSON NURSERY
30 N. La Salle St., Chicago, Ill.

THE BRAND PEONIES

America's Most Beautiful Contribution to the Peony World

A SYMPOSIUM has just been compiled of the judgment of the membership of the American Peony Society as to the comparative value of all the best named Peonies of the world. In this symposium "100 points" stands for "perfect," while a vote of 80 means a very good flower indeed. With not less than 20 members voting on a flower according to this symposium 66 varieties received a vote of 84 or better.

Of 66 World's Best Peonies Selected By Vote 9 or 13% Are BRAND Introductions.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand varieties.

Henry S. Cooper includes in his list of 56 varieties, "which you should have at any price", 9 Brand varieties.

Mr. James Boyd lists 21 sorts as the "cream de la cream of Peonies" and 4 of these are Brand Peonies.

I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Those not having my 1920-21 catalogue should send for it now.

A. M. BRAND

A Grower of Peonies for 42 Years

FARIBAULT MINNESOTA



Wall of pine, spirea, path, flowers and lawn.

What are your ideals?

A nice quiet place, walled round with green, the blue sky above?

Are you satisfied to be disturbed and seen by all around you?

Lord Bacon wrote, "I do hold it, in the royal ordering of gardens, there ought to be gardens for all months of the year; in which, severally, the things of beauty may be there in season. For December, and January, and the latter part of November, you must take such things as are green all winter;—holly; ivy;—juniper; cypress trees; yew;—fir trees—."

At Hicks Nurseries you will find the evergreens prepared for safe transplanting. (They are guaranteed to grow satisfactorily.) Some are one foot, some are twenty feet high. Five Hundred miles is an easy journey for them.

It is practical to re-arrange many kinds of flower gardens in August.

Do you know that August is a practical month for setting out oaks. lindens and many shade trees and shrubs and that next year they are much better than those planted in Spring and Fall?

Would you like our catalogue?

HICKS NURSERIES

Box H Westbury, L. I., New York

LOVETT'S POT-GROWN STRAWBERRIES

OH MOTHER THEY ARE GREAT!

Real Strawberries From Your Own Garden

You can raise Lovett's Pot-Grown Strawberries in your own garden. Have the world's largest Strawberry Specialists Guarantee your success this season

We will send a dozen each (36 in all) of the three wonderful *VAN FLEET HYBRIDS —EARLY JERSEY GIANT, JOHN H. COOK* and *EDMUND WILSON*—all pot grown, for $3.50, or twenty-five of each for $6.50.

The following are all fine, pot-grown plants of the everbearing variety: *CHAMPION EVERBEARING, FRANCIS, IDEAL, LUCKY BOY, PROGRESSIVE* and *SUPERB* We will send six each (36 in all) for $3.75, or a dozen of each (72 in all) for $7.00

Send for catalogue No. 102 in which we offer twenty other good varieties.

J. T. LOVETT

Monmouth Nursery

WORLD'S LARGEST GROWER OF SMALL FRUITS, FOR NEARLY 50 YEARS

Box 152 *Little Silver, New Jersey*

"The Washerette"

Patents Pending

JUST WHAT THE NAME IMPLIES!

A small washing machine operated by water power

The Washerette may be placed in bathroom tub or washbowl or in the kitchen sink, the tube attached to the faucet and —forgotten about!

It solves the problem of those things not to be trusted to laundry or laundress—Georgette blouses, sport skirts, silk stockings, fine table linens, filmy crepe de chines and muslin—And last but not least the *quantity of things that go to make up baby's wardrobe.*

The Washerette washes just as thoroughly and as quickly as its large brothers and sisters; weighs but six pounds and costs only—

$18.00

Order direct—or ask for catalogue from—



The Bernard E. Finucane Co.

ROCHESTER, N. Y.



Radiator Obtrusiveness Its Solution

Why consider for a moment having the machinery of your heating system in the form of radiators, always in insistent prominence?

Let us suggest ways of obscuring them with decorative metal grilles.

Ways that easily convert the objectionable into the desirable. Ways that turn the ugly into the harmonious. Send for booklet.

TUTTLE & BAILEY MFG CO.

2 West 45th St. New York



Open 100% Air

LUNKEN WINDOW



Closed Zero Tight

Advantages are Many

FOR THE

Residence, Hospital, Apartment Building and Hotel

Insuring Health—Comfort—Convenience and Economy

Any degree of ventilation up to 100% of frame opening. **Zero tight** when closed due to copper weatherstripping.

Copper Screens cover entire opening and can be safely stored within the window pocket in ten seconds.

These Combined Advantages in Lunken Windows are unknown in every other type of window now in use. They save heat, labor and screen damage, can be easily installed in any type of new building. There are no complicated parts, and their construction admits of any desired inside or outside trim or decoration, yet their appearance when installed is the same as a standard double-hung window.

Delivered from Factory Complete—glazed, fitted, screened, hung, weatherstripped, tested and guaranteed—ready to set in wall.

Investigate the advantages of **LUNKEN WINDOWS** before planning new buildings. Grant us the privilege of sending detailed information. Write today.

THE LUNKEN WINDOW CO.

4201 Cherry Street Cincinnati, Ohio



FRECKLES

Now Is the Time to Get Rid of These Complexion Blemishes

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—double strength—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine as this is sold under guarantee of money back if it fails to remove freckles.



Bird Bath

$15

To Introduce

Norristone

Lawn and Garden Furniture - Rochester, N. Y.

— Send for Catalog —

or if you prefer— a special offer Garden Seat for $20

Economy in Building

Discerning architects have widely specified "CREO-DIPT" Stained Shingles for side walls as well as roofs—for architectural detail beauty and dignity.

Their distinctive qualities of permanence and dependability have won for "CREO-DIPT" Stained Shingles, the confidence of discerning builders — and have proven their economy as building materials. The open market does not afford such quality in shingles or stains.

Write for our Portfolio of Fifty large photographs of Homes by Prominent Architects with color samples. Ask about "CREO-DIPT" Thatched Roofs and 24-inch Dixie White Side Walls for the true Colonial White effect.

CREO-DIPT COMPANY, Inc.

1012 Oliver St., North Tonawanda, N. Y.



"CREO-DIPT" Stained Shingles on side walls and roof of Oakmont Country Club, Pittsburg, Pa. Architects: Janssen & Abbott.

Portfolio of Homes



"CREO-DIPT" *Stained Shingles*



Peony Garden Notes

Would You Like To Know More About Peonies?

We have over Eight Hundred varieties growing in our Gardens, the finest of which sell at from Five Dollars to One Hundred Dollars for a single root.

Our GARDEN NOTES published monthly from June until October tell both the good and the poor qualities of these expensive varieties.

We are glad to send our GARDEN NOTES on request free to all Peony Enthusiasts in the United States and Canada. Of course our price lists accompany them.

The
Bonnewitz Peony Gardens
800 to 840 Washington Street
VAN WERT, OHIO

Plan Your Wild Garden

During the Summer Months

YOU will save time, trouble and expense by getting everything ready for Fall planting before September first. *A good time to start is right now.*

Decide where you will locate your Wild-Flower Sanctuary or rock garden, or bog garden. Clean out the dead wood, brambles and rubbish. Note what ferns and flowering plants grow on or near your place now. Send for our unusual Catalogue. It will tell you of other beautiful, easily-grown things you should have. Put your problems up to us. Don't hesitate to write me and ask for advice. It will be given promptly and without charge.

Edward Gillett,
Fern and Flower Farm
19 Main St., Southwick, Mass.

Herbert Durand, Representative
286 Fifth Avenue, New York City

Plan now for next month's planting

If you want to plant that which you will not need to replace next season—get it from us. We have it because we *grow* it. While we boast not the greatest acreage, we offer a variety of species second to none.

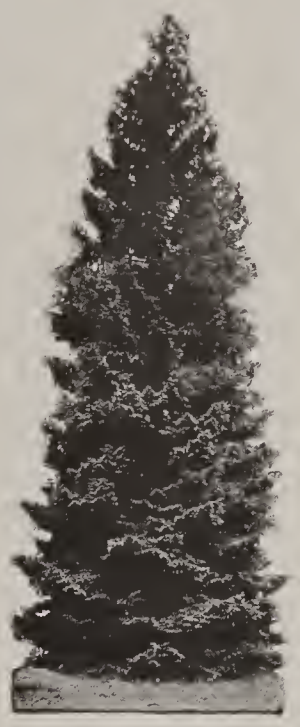
Quantities? Yes, in many species; and a range of sizes from one foot to thirty. However, like most specialists, we have but few of some choice varieties. That is why you should plan now and order early. Shipment will be made at the correct time for planting.

We carry over 70 evergreens alone, together with a complete line of deciduous trees, flowering shrubs and perennials.

Four years ago a client purchased $8,000 worth of Rosedale Trees. They grew—all but three. This year, even in the midst of general business depression, that same client placed another order even greater than his first.

Let some of the famous Rosedale Roots become firmly settled in your grounds this fall. The new vigorous plants already established, will start with the earliest spring time and prove to you, as they have already proved to many, the sterling merits of our methods.

Our "prices are as low as consistent with highest quality," so buy *direct* from



DOUGLAS SPRUCE

ROSEDALE NURSERIES
"The Home of Well-Grown Evergreens"
Tarrytown Box H New York

Your address on a postal will bring you a very helpful general catalog. Special Fall catalog ready in a few weeks.

A Callahan Garden This Winter



FALL and Winter—the destroyers of outdoor life—are just around the corner. But you can enjoy the fragrance of flowers in your home, have fresh things on your table and revel in the beauty of your garden all Winter if you erect a *Callahan Sectional Greenhouse* NOW. You'll be surprised how small an investment will put an artistic Callahan underglass garden on your grounds—you can erect it yourself. The Greenhouse Book illustrates the various styles which can be secured in practically any size. Write for it today.

T. J. CALLAHAN CO., 48 S. Canal St., Dayton, Ohio



Pot-grown Strawberry Plants

DREER'S
Mid-Summer Catalogue

offers a choice list of Strawberries in pot-grown plants, which will produce a full crop of berries next summer and gives directions for planting.
Also offers Celery and Cabbage Plants, seasonable Vegetable, Flower and Farm Seeds and a choice list of potted Hardy Perennials which may be set out at any season.

Write for a free copy and kindly mention this publication

Henry A. Dreer
714-16 Chestnut Street
Philadelphia, Pa.

Make Your Garden A Wonder Garden

It's easy. Market growers know the secret. Follow it and you will have the largest crops of fruits and vegetables, an abundance of the biggest and sweetest scented flowers of the most intense and vivid colors.

Here is the secret:

The better grades of commercial fertilizers contain only 3 to 5 per cent. Nitrogen, 6 to 10 per cent. Phosphoric Acid and 3 to 5 per cent. Potash, combined in material that has no fertilizing value, but makes weight and an odor of the full 100 per cent. quality.

Science has produced a tablet that is rich in plant food, containing 11 per cent. Nitrogen, 12 per cent. Phosphoric Acid and 15 per cent. Potash and it is odorless and clean.

Four tablets dissolved in a gallon of water is used in place of liquid manure and is less trouble and gives better results than the objectionable manure water. Be careful not to get the solution on the plants or foliage.

Three or four tablets (one every ten days) placed in the hills with a dibble makes Cucumbers, Squash and Melons fairly jump, also Climbing Ornamental Plants.

In hills, other than vines, use one tablet to each hill.

For crops in drills, use 1 tablet to each foot of row.

In Flower Beds and Borders, place tablets one foot apart.

Brush Fruits and Shrubbery, use three to five tablets, placed in the soil with a dibble about each plant.

Fruit or Ornamental Trees, place tablets two feet apart and extending out from the trunk, as far as the longest branches.

Good also for cold frames, hotbeds, greenhouse benches and pot plants.

Each tablet contains highly concentrated, immediately available plant food and enables the grower to control the development of plants. They increase production, heighten color and improve quality. **Their use is highly profitable.**

The name of the tablet is Stim-U-PlanT. No matter how fertile the soil, Stim-U-PlanT is effective in feeding and forwarding crops. Market Gardeners all over are ordering in large quantities. Order by name—there is no substitute.

Perennial beds will be immediately benefited by the use of Stim-U-PlanT and next year they will be better than ever before. Perennial plants must make strong growth this year to be at their best next season.

Fertilizer used now will benefit this season's crops and will improve the soil for next year.

Stim-U-PlanT should be placed one foot apart when making beds of Tulips, Hyacinths, Crocus and other bulbs in the autumn.

Large sums are expended for fine bulbs which are planted without considering the importance of the right fertilizer for the perfection of bloom to which the planter is entitled. Insure the height of perfection by using Stim-U-PlanT. Order sufficient to use in your bulb beds. Each tablet is protected and keeps indefinitely.

Price delivered:

100 tablets, 75 cts.; 1,000 tablets, $3.50. The same results with ordinary fertilizers would cost double and more.

Earp-Thomas Cultures Corp.
Exclusive Manufacturers
80 Lafayette St. New York.



SPRING? Yes, But Planned in the Autumn

Autumn's the time to separate your iris clumps. And your peonies, too. And if you have strawberries, prepare to plant them now. (Use pistillate and staminate varieties, says the academic Gardener's Calendar.) And those deciduous shrubs—the sooner they're transplanted the better so that the roots can take hold before cold weather. Autumn's the time to get ready for spring! If you need advice and inspiration, you want the

SEPTEMBER
HOUSE & GARDEN
ready August 20th

THERE are all sorts of gardens in this issue. A garden in three levels, a garden in the shade, an English topiary garden. Such practical affairs as irises and Michaelmas daisies are discussed at length.

And another thing about gardens—is yours famous for its rose water and pot-pourri? That's rather a nice idea, don't you think so? You'd better try the English recipes given for them in this issue.

BUT of course this number isn't all gardens. So there's a page of new upholstery fabrics, and an article on curtain stuffs. And the Shopping Department, meantime has found a lot of pleasant little tables—just what any house needs.

There are delightful photographs of Southern country houses, and some of English libraries. And some interesting and lovely Italian plaster decorations.

There's no season of the year when you depend more on House & Garden than in the autum[n]. Your garden has to be "closed" as thoroughly as your country house—and House & Gard[en] likes to be at your elbow when you tie up each rose bush. And it wants to be on hand when y[ou] get back to town and take an interest again in the house that you've hardly thought of all summ[er].

Autumn Furnishings Number

Your House Needs It Your Garden Needs It You Need It

THE CAREY PRINTI[NG]
NEW YOR[K]

First in the industry, foremost since —



MADDOCK

Foremost in achieving labor-saving improvements in lavatory construction

THE Madbury Lavatory, shown above, includes an overflow cleansing feature that literally puts the cleaning of the overflow at the finger-tips of the housewife.

This device, operated by holding one finger over the supply nozzle with the water turned on, simplifies the cleaning of the inaccessible overflow channel. It saves time and lessens the burden of housework.

Constructed entirely of glistening, pure white vitreous china, a material that can be kept clean and sanitary with minimum care—this fixture unquestionably represents the highest ideals in the development of the lavatory.

Anyone interested in using fixtures of Thomas Maddock quality in equipping a new or an old bathroom, should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

Thomas Maddock plumbing equipment is also used in the Metropolitan Life Insurance addition, now under construction, New York; in the home of the Ladies' Home Journal, Philadelphia, and in many other well-known buildings in all parts of the country.



Du Pont Hotel and Office Building, Wilmington, Del., is equipped throughout with Thomas Maddock fixtures

Remember the importance of the plumber in protecting the family's health



Stucco and Individuality

STUCCO and individuality, in home building, might properly be linked as true synonyms.

Because—whatever your individual taste, or whatever may be called for in architectural design, its fullest and most enduring expression is found in stucco—with a finish coat of ATLAS-WHITE Portland Cement.

And too—the almost unlimited variety of stucco textures and color tones obtainable by the use of this medium, makes possible a stucco home entirely distinctive from that of your neighbor.

Our recently published 96-page book, "The Stucco House," shows many beautiful illustrations, with floor plans, of attractive stucco homes. Mailed to you on receipt of 50 cents in coin or stamps.

THE ATLAS PORTLAND CEMENT COMPANY

New York	Boston	Philadelphia	Birmingham
Chicago	Dayton	Des Moines	St. Louis



ATLAS-WHITE PORTLAND CEMENT

House & Garden



Autumn Decorating Number

September 1921 CONDÉ NAST *Publisher* *35 cts · 3.50 a yea*



In many homes, particularly town houses or apartments, the space for the heating boiler is very small and frequently adjoins the entrance hall. The IDEAL Type "A" Heat Machine is admirably designed for plans of this character.

Economy of Fuel and Space

"It burned 40% LESS COAL this year."—This statement from a grateful owner exceeds the tabulated results from hundreds of installations of IDEAL Type "A" Heat Machines —which average **A FUEL SAVING OF ONE-THIRD.** Besides the fuel economy, this reduced amount of coal requires one-third less storage space, and caretaking.

The **Large Fuel Chamber** holds enough coal to run without attention from 8 to 24 hours, depending upon weather demands.

The **Revertible Flues** and scientifically proportioned surfaces absorb and utilize the heat, preventing its waste up the chimney.

The **Automatic Regulation** prevents waste of heat by controlling the fire to supply the exact volume of heat needed —avoiding *under*-heating and *over*-heating.

The **Ideal Insulated Jacket,** dust-free and gas-tight, permits converting the basement into livable, recreational quarters.

We offer testimonial letters from many prominent users. Investigate today and get an IDEAL TYPE "A" HEAT MACHINE for your *new* or *old* residence. Write for catalog containing test charts of FUEL ECONOMY and efficiency. A big paying *investment*—not an expense!

IDEAL *Type "A" Heat Machine*

Dept. 23
NEW YORK *and* CHICAGO

AMERICAN RADIATOR COMPANY

Makers of the world-famous
IDEAL Boilers *and* AMERICAN Radiators



Architects—Smith & May, Baltimore, Md.—Bishopric Stucco Base used on all Exteriors

SUMMER "COOLNESS"
WINTER "WARMTH"
FROM THE "TROPICS" TO THE "NORTHLAND"

"Below the Line" when not a tiny breeze sways lazy palm-topped trees, when blazing sun shrivel man and beast—you can merrily enjoy your home, if your house is wrapped or overcoated with BISHOPRIC.

Winging your flight to the farthest flung outpost of the freezing Northland, you find, contrarily, the same effect.

South or North—hot or cold—Bishopric affords the construction and the durability that meets every demand for comfort.



Residence, Fred Dow, Plymouth, Wisc.
Architect, W. C. Weeks, Sheboygan, Wisc.
Contractor, W. C. Runge, Plymouth, Wisc.
Bishopric Stucco Base used on all Exteriors

A stucco house built throughout of Bishopric provides the utmost maximum, within practicable limits, of Comfort. The superior insulating qualities of Bishopric are so decidedly extraordinary—it keeps a home extremely warm and dry in winter—likewise cool in summer.

While Bishopric was designed first for superiority, actual practice has proved that a Bishopric built house costs decidedly less than stucco and frame houses built by other methods—also reduces repairs, depreciation, insurance and fuel costs to a minimum, in consequence it is the most economical construction for the cottage as well as for the mansion.

"Bishopric For All Time and Clime" a booklet for you, containing facts and details on insulation, sound-deadening, dampproof construction, and illustrated with photographs of beautiful houses built with Bishopric Stucco, plaster and sheathing units will be mailed upon request.

(We have prepared special technical working details for architects and builders.)



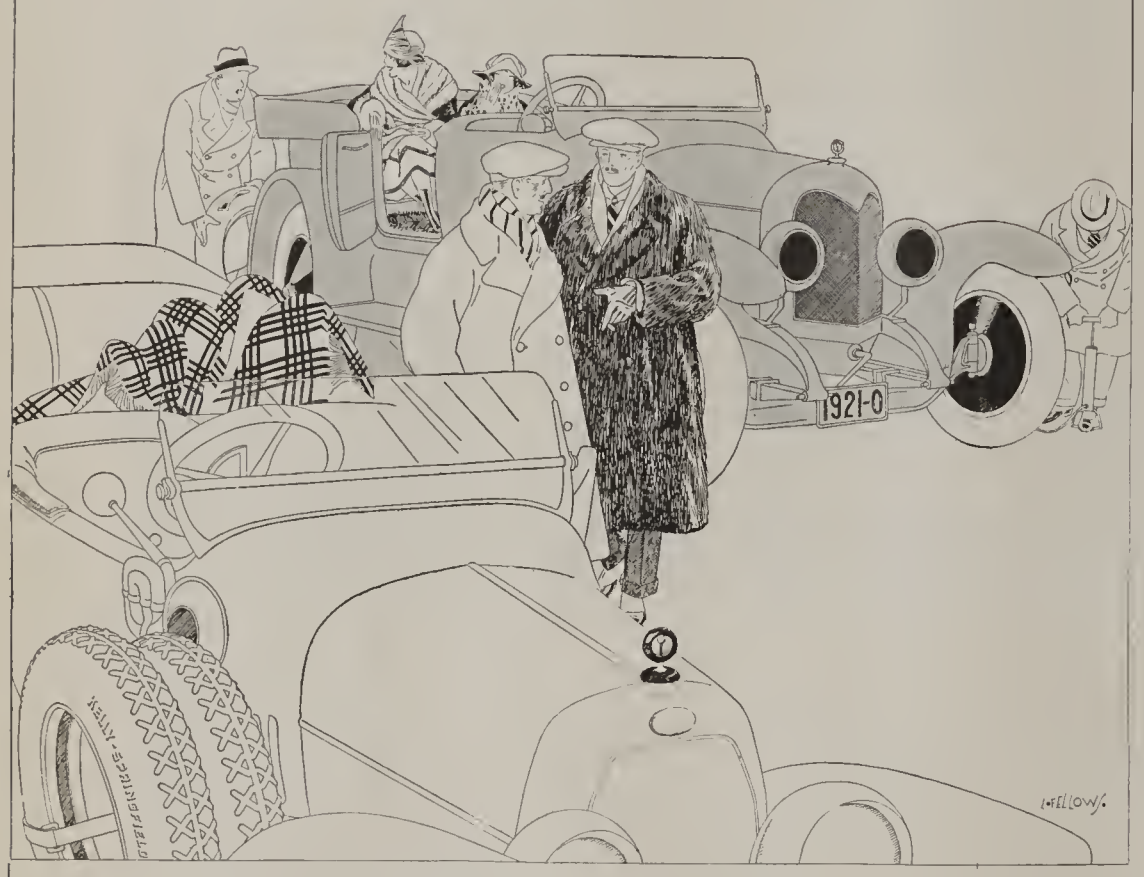
The Bishopric Mfg. Co.

566 ESTE AVENUE
Cincinnati, Ohio

Factories:
Cincinnati, Ohio, and Ottawa, Canada

New York City Office:
2848 Grand Central Terminal

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"It's great to have friends for an emergency like this."
"It's better to have Kelly-Springfields—then you never have the emergency."
—Submitted by Miss Claire Newman

KELLY SPRINGFIELD TIRE

Prize Contest Announcement

AFTER weeks of consideration of the conversations submitted by the 120,000 or more persons who sent in entries to the Kelly-Springfield Prize Contest advertised in the March issue of this magazine, the judges rendered a decision in favor of the dialogue sent in by Miss Claire Newman of 703 Mt. Prospect Ave., Newark, N. J.

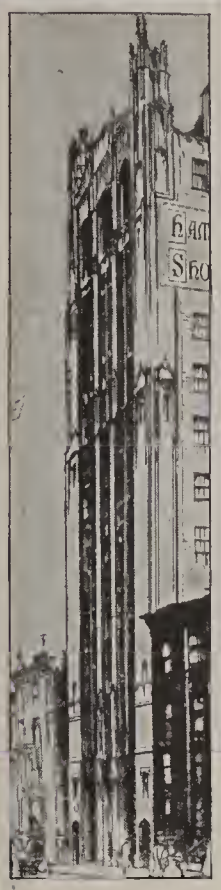
THE judges had a difficult task. There were a large number of exceedingly clever entries, but many of them had to be discarded either because they did not fit the picture or because they were so similar to captions suggested by two or three hundred other contestants that it was impossible to decide which had phrased the idea best.

Every letter submitted was read as it came in and was immediately either laid aside for further consideration or eliminated for one reason or another. When the closing date came the judges had over a thousand entries for final consideration. This number was gradually sifted down to fifteen. Each of the three judges then wrote down his first, second and third choice of the fifteen. When the lists were compared, it was found that Miss Newman's contribution was the only one which had been chosen by all three judges, and a check for $250.00 was therefore mailed to her.

A contribution from far-off Peru got two votes and so did one from a Pennsylvania farm, but the winning caption was the only one that got all three votes.

The entries came in from all over the world—from Canada, Mexico, Cuba, South America, Hawaii, the Philippines, Japan, China, France, England, Alaska and every state in the Union.

Only four contestants failed to recognize the picture as a Kelly-Springfield advertisement.



The Hampton Exhibits occupy this entire building. No branches or associated companies.

An Old Paneled Room at the Hampton Shops

THERE is a rare charm of mellowness in this old pine paneling brought from a historic English house and now installed in the Hampton Shops as a fitting background for such beautiful appointments as the hand carved, lacquered desk and fine old Chippendale chair shown in this photograph.

This is but a suggestion of the ever-changing exhibits of delightfully livable rooms, representing each phase of decoration, which have been arranged by the experienced Hampton decorators to assist you in planning the interiors of your own home.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration · Antiquities · Furniture





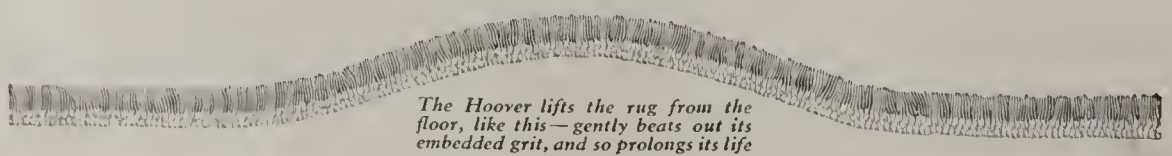
Hours of uninviting cleaning drudgery each week are pleasantly shortened by The Hoover; and surely a woman's time has value. Outlays of cash for carpet-cleaning, for laundering curtains and redecorating interiors soiled by dusty sweeping, are ended; and that is an aid to thrift. Then, too, this efficient cleaner saves many times its cost by the additional years of use and beauty it imparts to your rugs. For The Hoover's *exclusive* process of gently beating out all nap-wearing, buried grit as it sweeps up stubbornest litter, erects crushed nap, revives colors and cleans by air, is *guaranteed* to prolong rug life. You are more than paying for a Hoover. Why not have it?

The HOOVER

It Beats — as it Sweeps — as it Cleans

Write for booklet, "How to Judge an Electric Cleaner," and names of Authorized Dealers licensed to sell and service Hoovers bearing our guarantee

THE HOOVER SUCTION SWEEPER COMPANY, FACTORIES AT NORTH CANTON, OHIO, AND HAMILTON, ONTARIO



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Good material, good design, good workmanship—these are the contributing factors which make American Walnut furniture and paneling an investment of *permanent* value.

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MODERN WALL COVERING

SANITAS
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"Pretty nice, I'll say, Peggy, to get back from the vacation and find the house re-decorated from 'tip to toe'."

"It's just lovely, Walter. And I'm so glad you had them use Sanitas. It's so much easier to keep clean—just a wipe with a damp cloth. I won't have to worry about the children getting their dirty, sticky fingers on it."

"Makes some change in the old place, eh? Everything sort of 'fits' somehow, and the rooms seem to belong together, now."

Sanitas Modern Wall Covering is made on cloth, machine-painted with non-fading oil colors that do not crack or peel. Hangs just like wall-paper and comes in styles for every room in the house.

There are decorative and floral designs, reproductions of tapestry, leather, grass-cloth and fabrics, and the dull-finished plain tints that can be hung as they come, or frescoed, stencilled, panelled or blended to fit any architectural motif or color scheme.

Consult your decorator, or
Write for Booklet and Samples.

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK
DEPT. 21



The Small Faucet and the Big Valve—both Crane Products

FROM the lavatory faucet, regulated by a slight movement of the fingers, to the titanic valves towering above their attendants at the distant pumping station, all requirements of the pipeline system come within the scope of Crane Service.

The success of such systems depends on *uniform reliability* and it is the basic principle of Crane Service to insure that essential uniformity of stamina and performance by supplying complete equipment *through one source and with one standard of quality.*

This policy permits of safeguarding any pipeline installation and its incidental equipment with Crane dependability throughout. It enables the home-owner to protect his entire heating, plumbing, sanitation, vacuum cleaning and refrigeration systems with the desired quality, concealed fittings and pipelines as well as the visible fixtures.

What Crane Service does for the private home it also does for business buildings, apartments, hotels, industrial establishments, hospitals, schools and other public institutions, consistently interpreting its keynote—"Anything for Any Pipeline."

A service capable of providing your home faucet and the mammoth valves of a pumping station with equal facility *must* be organized to give an exceptional kind of thoroughness, security and convenience.

If you will call with your architect at the nearest Crane branch you will find that it is as pleasant to utilize Crane Service as it is satisfying to profit by its results.

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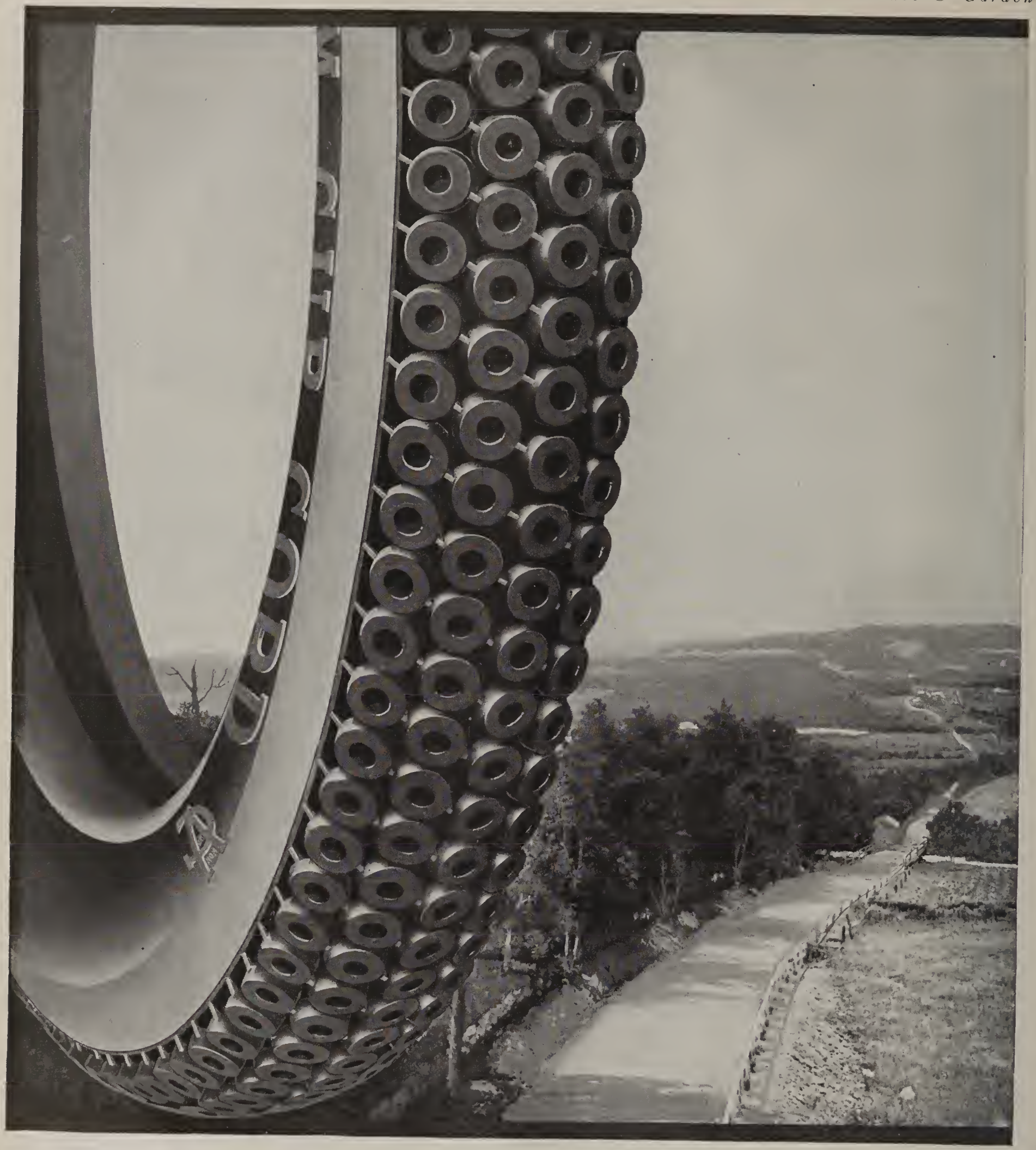
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That deep purr-like sound you hear so frequently, especially on big cars—

That is the *sound of safety*—the reassuring rhythm of the massive Vacuum Cups generating safety—the *grip-hold-letgo* principle of *suction* on treacherous surfaces.

The Vacuum Cup Tread is *guaranteed* not to skid on wet, slippery pavements. It is the tread that was featured last year at San Francisco at the annual convention of the National Traffic Officers' Association and *withstood the test of rounding a wet, skiddy curve at a speed of thirty-five miles an hour!*

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Beauty and Comfort in a Home

When you build your home you are expressing your individuality in a permanent form. Your good taste and your standing in the community will be judged by the beauty and comfort of your house.

In the selection of Kragstone Stucco for your exterior finish you are using a standard building material which will harmonize with any type of architecture and with any surroundings.

It will hold its original beauty without further expense for upkeep. It is fireproof and so weather resisting that it keeps out the heat in summer and the cold in winter.

Kragstone is so economical that you can at a low cost have a home which will compare favorably with any in your neighborhood.

Our booklet "The Stucco Beautiful" gives all the details. Your copy will be mailed on request.

AMERICAN MAGNESIA PRODUCTS CO.
5740 Roosevelt Road, Chicago, Illinois

KRAGSTONE
The STUCCO BEAUTIFUL



The New Brand Peony: Victory Chateau Thierry

The Brand Peonies

America's Most Beautiful Contribution to the Peony World

Bulletin No. 14 of the American Peony Society just out is devoted entirely to a vote of the Members of the American Peony Society as to the comparative merits of all the good named peonies of the world. Mr. Saunders, Secretary of Society, analyzes the vote and finds that taking into consideration only varieties which received the vote of not less than twenty members that there are 64 varieties that received a rating of 8.4 or better.

Of these 64 varieties 9 or 13% are Brand Varieties.

Mr. Saunders goes still further in his analysis of this vote and finds that with not less than twenty members voting on a variety there were only 22 varieties that received a vote of 9 or better.

Now of these 22 World's Best Peonies 4 or better than 20% are Brand Varieties.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand Varieties.

Henry S. Cooper includes in his list of 56 varieties "which you should have at any price", 9 Brand Varieties.

Mr. James Boyd lists 21 sorts as the "cream de la cream of peonies" and 4 of these are Brand Peonies.

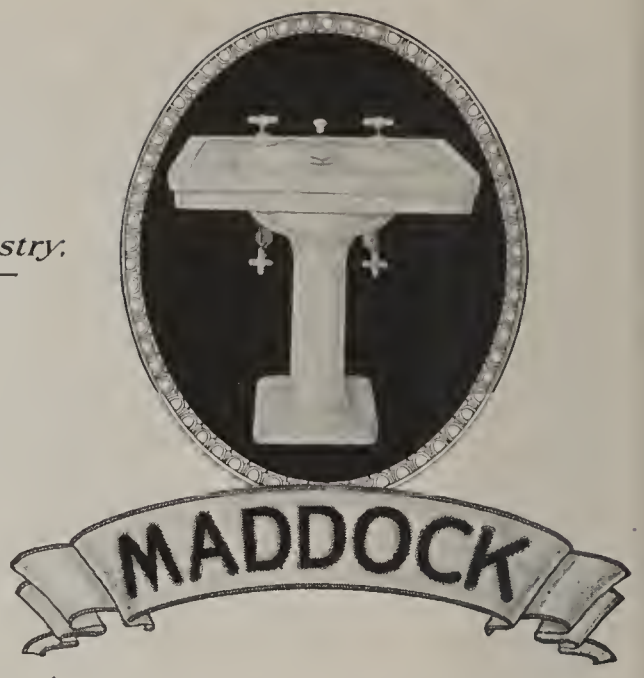
I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Besides the largest stock of Brand Varieties in the world *we are also carrying one of the largest stocks in America* of such other wonderful French, English, and American varieties as Le Cygne, Kelway's Glorious, Phyllis Kelway, Theresa, Solange, Mme. Jules Dessert, Tourangelle, La Fee, Lady Duff, La France, Laura Dessert, Raoul Dessert, Jubilee, Mrs. Edward Harding, Rosa Bonheur, Philippe Rivoire, etc.

If you do not have my 1920-1921 Catalog send for it. This is my 42nd year as a professional grower of peonies.

A. B. BRAND, Faribault, Minnesota

First in the industry; foremost since —



Foremost in perfecting the silent action closet

THE silent action construction, a feature of the Madera-Silent Closet shown above, was developed by Thomas Maddock's Sons Company 24 years ago.

This construction marked a most important step in the development of plumbing equipment. It made closet action silent—made the sound of flushing inaudible beyond bathroom walls—and has proved the greatest single refinement achieved in sanitary equipment in many years.

Made entirely of glistening, pure white, almost unbreakable vitreous china, a material that gives service for years *without* repairs and always is easy to clean and keep sanitary—this fixture unquestionably represents the highest type of noiseless closet construction for the home.

Those who contemplate building a new home or who desire suggestions for modernizing an old bathroom, should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

In addition to this fine annex to the home of the Metropolitan Life Insurance Company, Thomas Maddock equipment is used in the home of the Ladies' Home Journal, Philadelphia; the DuPont Office Building, Wilmington, Del., and in many other well-known structures throughout the country.



The addition to the Metropolitan Life Building, New York City, is Maddock equipped

Remember the importance of the plumber in protecting the family's health



The Home Builder

Asenath Leavitt
Editor

SEPTEMBER 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Have You Ever Thought of Home Owning in This Light?

That a home provides a sense of security, peace and restfulness so essential in the every-day hustle and hurry of the business world; that it enables you to cultivate lasting neighborhood friendships; that it constitutes a playground for your children and later a heritage for them; and that, after all, it's the safest investment in the world.



As shown here no sheathing is used in back plastered stucco construction—this saves $250 on a medium size home. View shows metal lath plastered on exterior, ready for interior coating.

Why Architects Recommend Back-Plastered Stucco

Because they know it is strong, free from cracks and serviceable.

Stucco on metal lath assures the home builder of a thoroughly strong and durable, economical and attractive form of home building which age but enriches and mellows.

Your home is thus literally sheathed in a covering of steel and cement. Think of the protection you have—the freedom from painting and repairs.



Many home builders are using stock millwork of real architectural merit for doors, china closets, book cases, etc., which can be obtained at no greater cost (often less) than ordinary made-to-order millwork.

Stucco—which expresses your individuality



The other day I saw an especially delightful little stucco home along the North Shore. It was of the Dutch Colonial type and the builder had skilfully combined white cement with red and yellow granite chips—the effect was most picturesque and charming.

I have seen some striking effects in tone and texture produced this way—by combining colored marble, sand or granite chips with white cement. This kind of stucco, probably more than any other, allows the home builder to express his individuality not only in contour and line but tone and texture as well.

What's Behind the Plaster?

What kind of a support or holding device are you planning to use? Is it of such a nature as to prevent the plaster cracks and streaks so often noticed, and above all, will it burn? Some types of plaster bases (metal lath for instance), in connection with the plaster covering, form a steel and cement slab that will resist the passage of an average fire for *an hour*, others but for ten minutes and some for only a brief five minutes. Decide before too late *which* of these you want to use.

Home Walls with a "Safety Heart of Steel"

I have seen warped walls, wavy walls, cracked walls and disfigured walls. But *beautiful* walls and ceilings that remain after many years as *perfect* as the day they were built—free from cracks and disfigurations—are built with a "heart of steel".

This "heart of steel" is Kno-Burn Metal Lath—a non-shrinking, permanent, firesafe, *steel* support for the plaster. Its use eliminates danger of cracking, falling plaster and disfigurations. Be sure to get this protection for your home.

? ? ? ? ? ? ? ?

That's the way they come—in a perfect stream—on every feature of home building, so it seems. Send them along, we like 'em. We're *almost as* much interested as if they concerned our own home.

Asenath Leavitt

North Western Expanded Metal Company
Please send me your home-building booklet No. 937.

Name .....
Street .....
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Property of about an acre located on North Shore of Long Island, 30 minutes out. May we show you the interior? Photos, particulars, etc.



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3-car garage, gardeners' quarters and detached studio building with two north lights.

So situated on edge of cliffs that it commands an unobstructed panorama of the Hudson River and Manhattan for miles. Address, Box 10—House & Garden

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Long Island Estate

At Plandome on the North Shore



This artistic hill-top residence overlooking the Sound. Residence 9 rooms, 3 baths; large open fireplaces, good-sized sleeping porch, spacious rooms. About ½ acre of land surrounded by beautiful shrubs and shade trees. Two car garage with living quarters. Under priced at $42,500.

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¶ For Country estates, shore property, cottages, acreage property in and around Greenwich, Connecticut, consult me.

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H. T. JEWELL & CO., Farm Agency
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can have attractive furnished home for one year on ten acre place in lovely southern Californian town in return for supervising the planting and development on a small scale of the home acres. Address "California," Box 106, "House & Garden."

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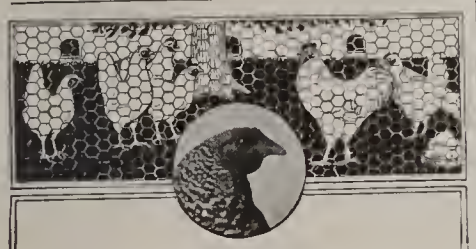
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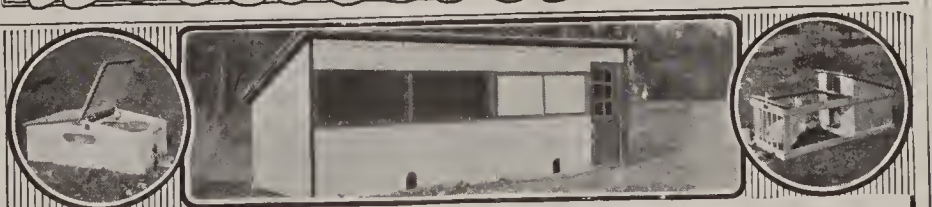
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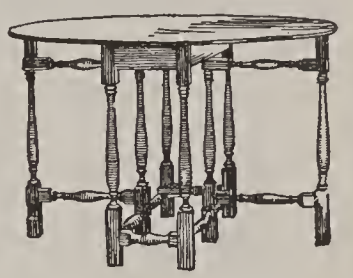
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Iris can be planted singly, in masses, against shrubbery, or in the herbaceous border. Rich soil and full sun suit them best, though the German kinds are adaptable to a variety of conditions. They range in color from rich yellows, purples, clarets and bronzes to pure white, with every possible combination of these tones. Fall is the time to plant them.

IRIS TO PLANT THIS MONTH

For Profuse Bloom Next May and June, Plant the German Iris This September

GERMAN Irises, the old-fashioned "flags," are among the finest and most decorative of all hardy perennial flowers. Whether planted in masses, singly against shrubbery, or in the herbaceous border, their large, showy blooms and sword-like foliage are splendidly effective. They do best in a rich, well-drained soil with full exposure to the sun, where they will increase rapidly year after year. Of the almost countless named varieties, we suggest especially the following list:

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Agnes. Standards white, blotched and frilled lilac; falls edged violet.

Aurea. A pure, rich, deep yellow, extra-large flower, distinct and beautiful. 30 cts. each, $3.00 per doz.

Canary-Bird. Standards and falls pale yellow. 25 cts. each.

Carlotta Patti. Standards lemon-yellow; falls same, veined reddish brown; dwarf.

Dalmatica. Delicate lavender. Tall, vigorous plant, with very large flower; one of the finest of all Irises. 35 cts. each, $3.50 per doz.

Darius. Yellow and lilac; large flowers.

Donna Maria. White, tinged lilac.

Empress Victoria. Standards white shaded light blue; falls violet-purple.

Florentina alba. Silvery white; early.

Florentina purpurea. Standards blue; falls velvety purple, upper half veined; beard bright yellow.

Gagus. Standards yellow; falls reticulated white and crimson.

Her Majesty. Lovely rose-pink; of great distinction and beauty. 35 cts. each.

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King of Iris. New. A striking novelty, with flowers of perfect form, the standards clear lemon-yellow; falls deep satiny brown, with a broad border of golden yellow. 50 cts. each.

La Tendre. Standards white, tinted lavender; falls light purple.

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Madame Chereau. Pearly white, daintily edged with lavender.

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Midnight. Rich deep purple. The finest of its color. 35 cts. each.

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Mrs. Reuthe. Standards white, shaded and veined blue; falls frilled, delicate blue.

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Pallida. Large, light blue standards; falls shaded darker; beautiful. 25 cts. each.

Pearl. Standards clouded white; falls pale lavender.

Princess Victoria Louise. New. Standards pure sulphur-yellow; falls rich plum-color, with cream-colored edges. A new and distinct combination of colors. 50 cts. each.

Queen of May. Lovely rose-lilac. 25 cts. each.

Queen of the Gypsies. Standards bronze; falls light purple.

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Stenophylla. White, frilled violet.

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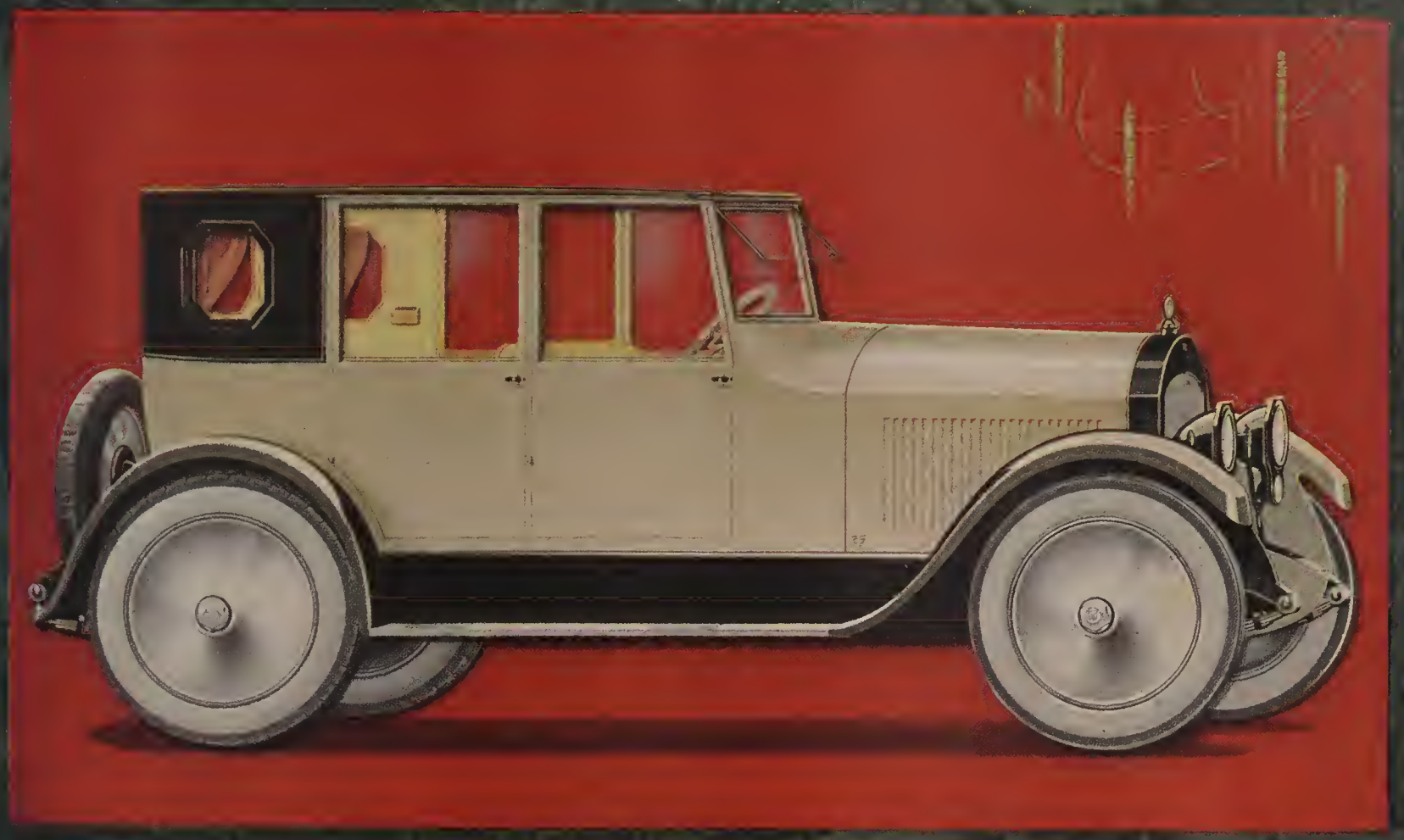
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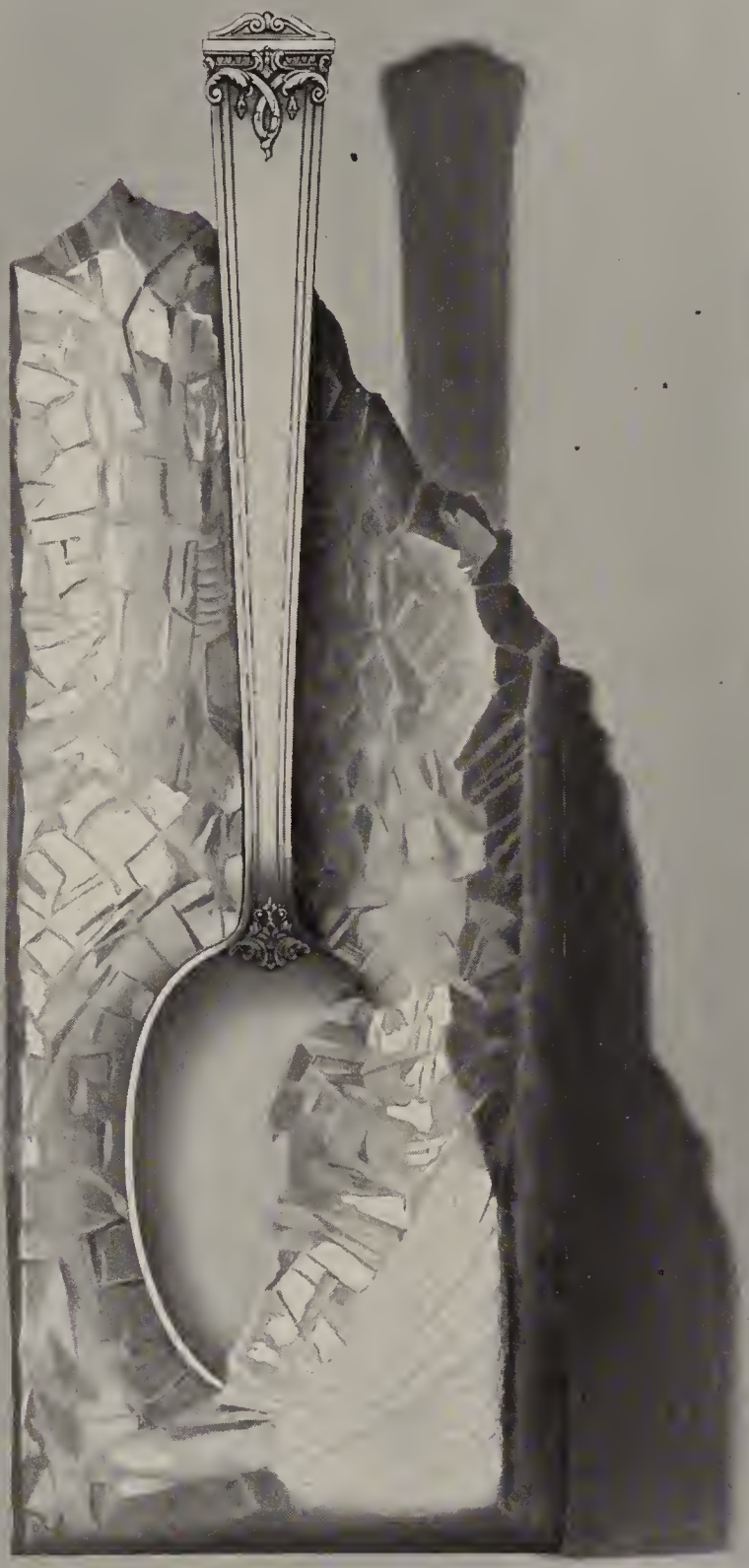
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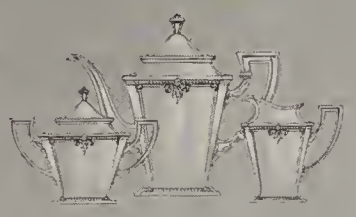
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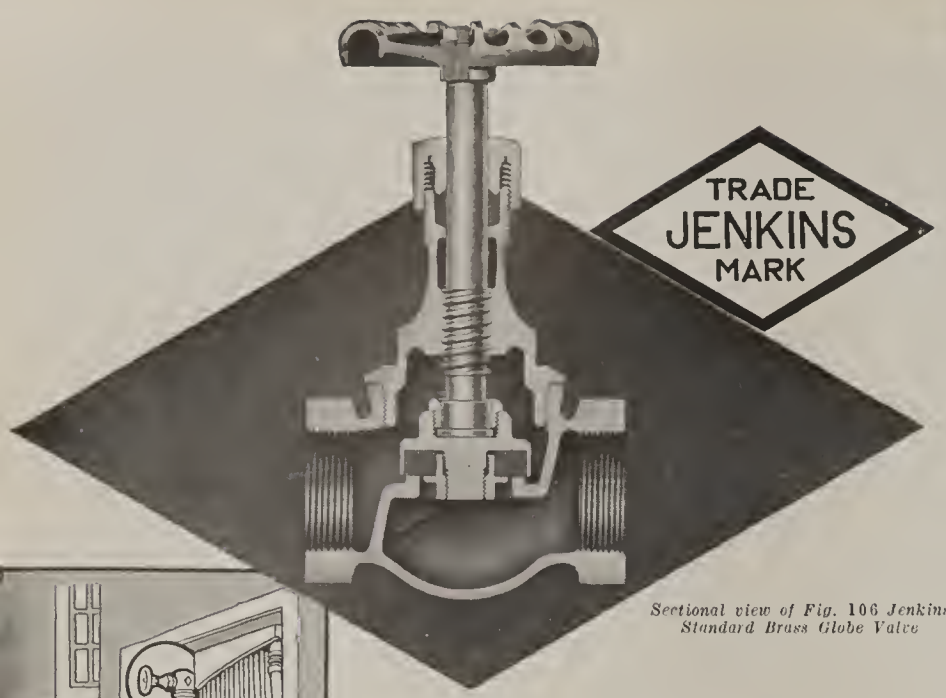
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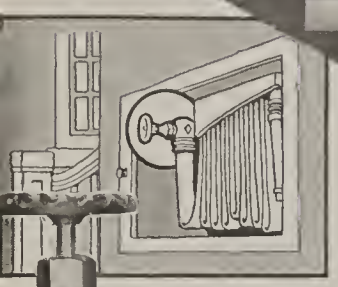
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Sectional view of Fig. 106 Jenkins Standard Brass Globe Valve



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THERE is just as vast a difference between the working qualities of certain types of water closets as between high priced motor cars and cheap ones. But each serves its purpose and should be bought according to the purse of the purchaser.

The Trenton Potteries Company is in a peculiarly favorable position to win your confidence when you need to buy a water closet. Unlike most other makers who produce but one or two types, the size of our plants enables us to economically manufacture all leading types. We do not come to you advocating one particular style, but impartially offer all, pointing out the advantages of each.

Tepeco water closets offer no price advantage. But sanitary engineers tell us we are offering what you cannot be sure of getting elsewhere—a combination of closet construction which the measuring tape demonstrates to assure the best water closet, a tank of glistening white china with its surface unaffected by stain, acid or soil and its tank fittings of the sure "stand-up" kind.

In designing each of these water-closet outfits our engineers have endeavored to produce primarily a better closet. Si-wel-clo, Welling, Merit and Saxon—each has a bowl size fully two inches greater from front to back than similar types of average manufacture. Each has a consequently larger water surface meaning less liability for soil to adhere to the surface. Each has a deep-water seal, the guard against sewer gas passing up from the soil pipe into the room—often a serious menace to health. Each closet has a larger trapway than usually found, which means there is that much less likelihood of the outlet becoming clogged and the fixtures put out of commission.

The outside surfaces of these Tepeco closets are smooth without the commonly seen dirt-catching angles and ledges.

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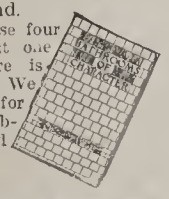
TEPECO TANK FITTINGS

Whether you look in the Silent Si-wel-clo or in the Saxon you will find these marvelously constructed fittings. And you will have a chance to forget the days when you called the plumber or tinkered with the fittings yourself.



SEND FOR LITERATURE

Truly these things are worth while. We do not pretend to tell you what you can afford to spend. Whatever it is, from these four closets you can pick out one which you may be sure is the best of its kind. We want you to write us for our booklets on the subject of water closets and our other All-Clay Plumbing Fixtures.





PLEASANT LIGHTING



Living Room of Model Electrical Home lighted by Duplexalite

Unless you have experienced Duplex Lighting, you cannot imagine how pleasant everything in this room appears at night.

(Photos Courtesy of The Queensboro Corporation, Jackson Heights, Long Island)



Dining Room of Model Electrical Home lighted by Duplexalite

Duplex lighting makes everything so beautiful that it makes everybody happy and food taste better.



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Duplex-a-lite

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MISS BLANCHE BATES

Uses Quaker Sampler and Sectional Lace in Home Decoration



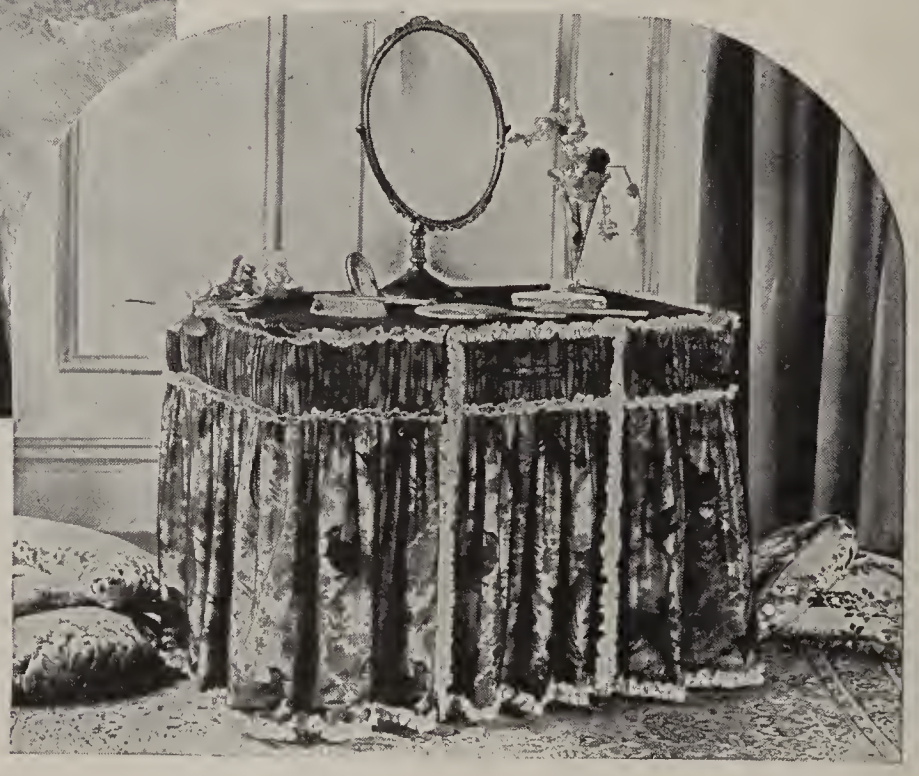
MISS BLANCHE BATES—in private life Mrs. George Creel—has made for herself an assured place high in the world of the theatre—in social and political circles.

Her good taste is reflected in the beauty and restfulness in her own home.

In a corner of her living-room stands a chaise-longue of painted willow. On it is a pile of pillows, made in various odd shapes, of Quaker Sampler Lace, over pale yellow and pale blue silk foundations.

Beside the chaise-longue a convenient little tea-table fairly invites you to tea. And over the plate of tea-cakes is a cake-cover—made on a wire frame, like a small, squat lampshade, cleverly covered with Quaker Sectional Lace.

A charming and original idea—and its simplicity is another tribute to Miss Bates' ingenuity. She has generously consented to supply us with directions for making both the cushions and the cake-cover. We shall be glad to forward these directions to any woman upon request.



Dressing Table Made
With Quaker Amerex Lace
in the Dressing Room of
MISS EVA
LE GALLIENNE

Miss Le Gallienne, by her inspired performance in "Liliom", has given New York what is perhaps the most intellectual conception on the English-speaking stage today.

Her performance shows that she has inherited from her father, Richard Le Gallienne, her sense of poetry.

In her dressing room is the dressing table shown at the right of this page. Miss Le Gallienne had it made, especially for this purpose, under her own direction.

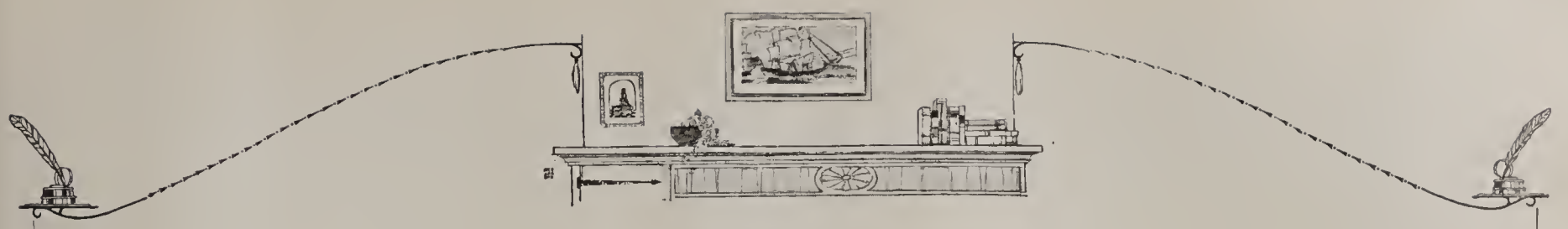
Strangely enough, it is made of an ordinary kitchen table, with a striking over-drapery of flame-colored silk and Quaker Amerex Lace, dyed black.

Miss Le Gallienne, at our request, has sent us full directions for the making of this dressing table. A note addressed to us will bring these directions to you without charge.



QUAKER LACE COMPANY

Mills, Philadelphia · · Wholesale Salesrooms, 890 Broadway, New York



House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

OCTOBER'S PART IN THE GARDEN

THE autumn is almost as busy a season in the garden as the spring. The gardener's hope of "Next Year" is stimulated by the successes and failures of the past summer. There is always this available future—and the time to seize it is now. Plant now for next year's bloom. Plant abundantly of perennials and shrubs and bulbs. Having worked hard this autumn in the garden, the winter of your discontent will be short indeed.

The October number is designed to act as counselor for those who plan to do big things and little in their gardens this fall. It opens with a helpful article on how to make the landscape picture—how to frame views and create vistas in your garden. The illustrations are unusual and beautiful. A discussion of the flowering shrubs shows what a wide and varied range we have to choose from. The newer narcissi will be told of in another paper, and in still another a selection of twelve good peonies for the beginner will be made. In the Fall Planting Table will be found the whole story of autumnal activities in consecutive form. October also starts a series of articles on perennials—the lower kinds for edging being considered in this contribution. To make the measure full we pile on a page of snapdragons, a flower that deserves more attention from American gardeners.



The simple dignity of tile and flat wall surfaces is brought out in this hallway from the October issue

Autumn is also the time when, having finished the garden, we turn indoors. So there is a charming article on garden rooms for city houses, quite a different idea. And there are pages of new wall papers and delightful articles seen in the shops. You will also be amused by the strange animals John Held, Jr., has created for book ends and door stops. The Little Portfolio this month will be especially interesting. You will also find Walnut Furniture of Queen Anne's Day a subject worthy of attention.

There will be seven houses altogether in October—one large, one medium-sized and five of the smaller types. Each represents a different style and all are examples of meritorious architecture. In September we begin a series of articles on the construction of the house, beginning at the roof. In October the walls will be explained.

This October issue is a lively number. The proofs are coming through now from the printer —and they look very good. You can't afford to miss it.

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Mattie Edwards Hewitt

A SETTING FOR ANTIQUES

In the home of W. R. Coe, at Oyster Bay, L. I., many distinguished interiors have been created by the use of rare and beautiful antiques. The architecture and arrangement of the rooms give these pieces the authentic setting that is desirable. Thus, in one of the halls the ceiling is paneled in oak which creates the proper environment for the ancient carved doors, the Gothic tapestries that hang on either side and the oak Jacobean tables in front of them. This is one of some fifty-seven rooms furnished by Charles of London. Another interior from the Coe house forms the first page of the Little Portfolio of Good Interiors in this issue



SCREENS IN THE SCHEME OF DECORATION

No Piece of Furniture Serves So Many Useful Purposes and Gives So Much Delight to the Eye

KARL FREUND

SPEAKING about screens we shall omit this time the fire screen, the light screen, the mosquito screen and the partitions called "screen" in architecture and on the stage, and just content ourselves with the screen called "Paravent" in French and alluded to in these rhymes:

Je ne suis ni arbre ni plante,
Et porte feuilles en tout temps,
On ne me voit que quand le froid augmente,
Et je disparais au printemps.

I resemble neither plants nor trees,
But I bear leaves all through the year,
You see me only when the frosts increase,
And in the spring I disappear.

It is quite clear to anyone that this operatic appearance and disappearance of the screen no longer exists. It has lost its temporary meaning and proudly remains in its position through hot and cold as an important piece of furniture in the room.

To combat the "courant d' air" is rarely its object. The chief aim has become to hide: The pantry from the dining room or the diners from the pantry, the breakfast tray from the sleepers or the sleepers from the attendant. It hides the children, servants, the piano, perambulator, phonograph, the sewing machine and an infinity of necessities which are destined to make us happy by all but their appearance. It is also called upon to cover an oversupply of unbalanced doors.

The "Paravent" has become a "Paralaideur". The wind and cold weather screen of yore need not excuse its existence. It obviously protected against the draft sweeping through long corridors and under cracks of doors and through great halls with tall windows. It kept the chimney heat snugly around the hearth and while its lines remained stilted it warmed one's heart by beauty of color and design whether covered with precious brocades or silks, needlework or tapestries or made of tooled or painted leather lacquered in the Chinese style or on wood or canvas with pleasing and gallant subjects for decoration.

What Screens Do

The thing to be remembered about the screen as an object of decoration is its almost architectural quality. It breaks the line of the walls; it tempers the too uncompromising vista. It can be used to create a smaller intimate alcove within a larger space; it permits the making of an almost structural alteration in the shape and size of any room. The sheer size of the screen makes it imposing as no other detail of decoration can be. It brings the picture from the wall, and throws it boldly into the centre of the room; it lifts the color and pattern of the carpet, and hangs it perpendicularly, level with the eye. It creates a certain air of mysteriousness in an otherwise candid chamber; it conceals unknown things, it deepens the shadows in the corners of the room in which it stands. Its angled surface offers a peculiar variation of light and shade that is a decoration in itself.

The Chinese were the first to invent the screen, as they were the first to invent almost everything else of value in the world. It is characteristic of the Chinese attitude to art and life that they should have lavished all their skill in the adornment of these shifting walls. They liked to bring art into the intimate details of their life—into the screen that sheltered them from the draught, into the porcelain that served their tables, into their fans and clothes, into everything with which they were daily in contact. The combination, easily conceivable in Europe, of a picture by a master-hand hanging on a hideous wall-paper invented by some obscure patternmaker devoid of any sense of color or design would be impossible among the Chinese. With them the picture and the wall-paper would be one and the same work of art—a screen.

The screen of today is conscious of being a concealer and in handling this screen problem the decorator has one aim in mind: make the screen look nat-



Harting

When the shape of the room is complex and unrestful, screens can be employed to give it the semblance of balanced harmony and to conceal unpleasant aspects. Screens by Karl Freund



While tapestry is not unusual for screens, the variety of these lies in the fact that such a perfect pair exists. The tapestry is Aubusson

ural, not like the sylph who wears her best friend's evening gown or the man who rents his dinner coat for a festive occasion. There should be no outward feeling of concealment, but a new purpose overshadowing the original intent.

In concealing a door placed near a source of light one cannot avoid shortening the room by a dark, formless mass, and the transparent screen will achieve both the purpose of lengthening the vista and softening the light instead of shutting it out.

One often finds in the layout of apartments the mantelpiece hugging a gaping doorway which separates two principal rooms. To fill this opening with a double door would crowd the mantel and make it useless for all purposes of comfort and decoration. The screen now becomes a desirable solution. It fills the gaps by swinging back diagonally and when half open forms a pleasant sheltering angle around the fireside. Transparency will lighten this treatment and act as a source of illumination.

Concealing a dark section of the room gives a welcome opportunity to the mirrored screen. It gathers sparks of light from every-





To frame an entrance in a hallway one may use a pair of screens, as these two examples of black lacquer are used

where, deepens the vista and brings happiness to a sombre corner. Its brilliant purpose makes you forget that you are not to search behind its folds. It functions admirably as an agent of concealment and intrinsic decoration.

When the unrelenting mind of the Giantbuilder has forced you into a room of complex proportions shaped or panelled for the comfort of the steamfitter or the fire department, and the high costs of today prevent a radical change, the wise decorator will prescribe screens to give a semblance of balanced harmony and entertainment and thus succeed in concealing the fundamental discomforts of the room.

The dining room screen, by far the most popularly known of the species, should be avoided although it has become a household recipe like the hall chair and the piano cover. One may put up with the mysterious goings on behind its hinge folds during one's repasts because some good must come of the hidden com-

(Left) Among the screens adorning the London house of Mrs. Herbert Asquith is this fourfold gesso design after the manner of Daniel Marot



Harting

The painted mirrored screen in a sombre corner deepens the vista of a room by catching and reflecting light and contributing a centre of brilliant interest. Screen by Karl Freund

motion after all, but to stare at a broken wall of panels pushed into the corner of the room and sufficiently high to conceal the pantry cupboards or the tallest butler from the farthest end of the dining room table must nullify its proportions and spoil the beauty of the screen itself.

This portentous obstruction can be avoided by making the pantry door into a twofold screen which is left unfolded only when needed, and in repose acts as a door, panelled, carved, painted, decorated or otherwise.

The screen is frequently called upon to create an imaginary form of seclusion called "privacy". Low screens not exceeding 4′ in height are placed near the desk or reading table or chaiselongue protecting the writer or reader's head from the outside world. One finds many handsome and genuine lacquer and leather screens to suit this purpose.

As Wall Decorations

An excellent result is achieved in the usage of fine old screens of a non-repeating design as wall decorations and wainscots. In our days of rapid change of taste and residence, this method gives an immediate effect with comparatively little effort and expenditure. By covering great wall spaces with a screen of fine color and good invention one follows the example of the Chinese. Their screens were essentially wall decorations and composed as such. Many lovely old screens painted on silk or leather or painted, printed or decoupés on paper will feel more contented on the wall than exposed to the eternal wear of being moved about.

In making use of Oriental screens it must be remembered that different types of screens require different surroundings. The painted Chinese, Japanese, or Korean screen is often a picture of the highest beauty and individuality. It should not be placed in too close proximity to European paintings; the mixture of style is often not at all felicitous. Lacquered screens, on the other hand, being for the most part decorated with more formal designs, may safely come into contact with Western art, which they will set off as a patterned background sets off a picture. Indeed, as a background for anything—paintings, flowers, porcelain, furniture, or even a beautiful human being—there is nothing so good as a lacquered screen. Against the shining surface of black or red lacquer beauty stands out with more than an ordinary brilliance. For the portrait painter the lacquer screen is an almost indispensable piece of studio furniture.

But screens should not be placed in a room consistently furnished in the spirit of a time which knew no screens. A Gothic screen is an absurdity, and while it may be tempting to the owner to put a magnificent tryptich in a sumptuously carved frame on the floor, it would be bad taste to do so.

(Below) A fine old Queen Anne screen in the Chinese taste, painted on tooled leather. Such a screen warrants use as a wall decoration



Harting

In concealing a door placed near a source of light, the transparent screen both lends distance to the corner and softens the light instead of shutting it out. Screen executed by Karl Freund





Materials

Screens have been made of every possible material—of wood, of painted and embroidered silk, of tapestry, of embossed leather, of paper, of porcelain, of glass, of anything and everything that can in any way be worked into a plane surface and persuaded to stand on end. Screens of tapestry and embroidery are eminently suitable for small rooms.

In apartments where the fireplace is too close to a door, the opening may be filled with a transparent screen which acts both as door and as screen for the fireplace. This is the purpose of this screen made by Karl Freund

Harting

The drawing room walls and woodwork are a soft dull green. Against this are used a white marble mantel and old English furniture, with some pieces covered in a chintz of pale green, mauve and rose. The curtains are made of the same fabric. The bookcases are an interesting solution of the door-and-wall problem at one end of a room



In one of the baths the plaster walls are painted in scenic panels above a wainscot of blue picture tiles which are also painted on. The woodwork is finished in deep blue



The Kennedy house is in Sutton Place, one of the new East Side developments of New York, and the house stands under the shadow of the Queensborough Bridge. The garden contains some interesting iron trelliage



One goes from the dining room through a Dutch door into the garden behind the house. This window commands a view of the East River and its bridge



The dining room walls were frescoed by the architect in tones of fawn with moldings of apple green. The woodwork is white and the hangings old rose

THE NEW YORK HOME OF FOSTER KENNEDY

HENRY MILLIKEN, *Architect*



RURAL ARISTOCRACY

A DISTINCTION always has to be made between the aristocracy of the town and the aristocracy of the country. Clothes and motor cars and an appreciation of books and music and painting have to do with the one, whereas these things have very little to do with judging the aristocrat of the countryside.

The country gentleman, as we understand the term, is not the rural aristocrat. In fact, the rural aristocrat is rarely suspected of being an aristocrat at all. You may have to know him for years before he reveals the nobility of his lineage.

DOWN the road from me, on the top floor of a huge barn, lives an old man. He has always lived in this Connecticut valley, and his father before him. He is not especially given to baths, this aristocrat, nor does he often enjoy the ministrations of a barber.

The neighbors call on him to do odd jobs; he is handy with tools. If he sets out to make you a firescreen, he may take two years to complete it. Then, when he has brought it in, wonderfully wrought with his own gnarled hands, he will charge you two dollars—a dollar for each year that he was tinkering at it. Around his barn are piles of stones. If you examine them, you'll find that each one has a peculiar beauty. The old man collects them because, as he puts it, some stones is pretty.

Meet him trudging along the road, and though you've known him for years, he will not speak to you unless you speak to him first. He says he doesn't like to interrupt folks' meditations. Which is at once a pretty thought and a noble compliment.

Having had, in his day, a hand in the construction of most of the old houses along the valley, he can tell where many of the planks came from and where the tree originally grew. If he takes a fancy to you, he'll make a noon-mark on the corner of your house, so that you can tell the time of day.

This hairy and ancient aristocrat is a friend to birds and snakes. He holds long conversations with chipmunks. The gray squirrels dwell amicably in the elm trees about his barn.

AT the foot of our hill, just across the brook, dwells another rural aristocrat. Ninety-four years—most of it hard labor with the unkind New England soil—have bent his back into a question mark. His house is only a step back from the road but in that narrow strip his wife grows madonna lilies and yuccas and delphiniums such as the fancy gardeners hereabout cannot approach for size or beauty.

Many years ago this ancient couple took a sudden plunge into modernity. They bought a motor car. It was one of the first motor cars made—a high affair on hard rubber wheels. Of Sundays you could see this ancient pair ride forth in their high-pooped automobile with a great fringed umbrella shading them from the sun. They never needed to sound a horn, for their car en route made the noise of a boiler factory.

Last year the old man rolled his car into the barn for the last time. He was too old for the sportin' life. Since then he has had to content himself with the little garden that stretches down the hillside to the brook behind his house. It is an abundant garden, with only one mistake; and that is one mistake a true gardener cannot afford to make—to plant a crooked drill. By some strange miscalculation he has planted a row of beans off line. It greatly worries him. A kindly old man this; last year when one of us was sick he trudged all the way up this hill to bring his offering of friendship and sympathy—a bunch of young onions.

THE third aristocrat is my gardener. A Swede, with the strange ocular attraction of Mr. Turpin in the Sunshine Comedies. Out of Stockholm by Connecticut, to use the horsey term; out of Stockholm ten years by Connecticut fifty. He still waxes sentimental over his native land—and I suffer it in peace, for there are three things about which a man may justifiably be sentimental—his love affairs before marriage, his love affairs since, and his native land.

To him the straight furrow is the noblest work of man and the dream toward which he constantly labors is to make that furrow bring forth its increase before anyone else's furrows do.

He promised me the first peas by the 10th of June and on the 10th of June we had the first peas in this valley. He swore by Calvin and the pope of the Seventh Day Adventists that we would have new potatoes for the 4th of July, and on the morning of the 4th he climbed the hill in his Sunday suit, knelt down on his newly creased trousers beside the row and produced the evidence of his oath. When I asked him why he had been so sure in making these promises, he answered that he knew the soil and could speak as one in authority.

THAT is the work of the true rural aristocrat—he knows the soil, he knows the things that grow from it and is comrade to the birds and beasts that make it their home. The basis of his life is entirely different from the basis of life of the man who lives in the city. His kind of aristocracy is diametrically different. He measures culture and success by other standards.

This rural aristocracy will never become entirely extinct. So long as wisdom dwells with men, some few of the human race will prefer to live close to the soil, heedless of material success, neglectful even of the great progress being made in agricultural methods. These dear old fellows who plow and plant and reap by moon phases, whose lives are ruled by rural legends, these men are an authority in their own world, and we sorely need that kind of other-worldly authority.

There is a danger, however, that they will be crowded farther and farther out and that newcomers will neglect to appreciate them. The suburbs of our country towns grow very fast. Our summer colonies make their encroaching way. The country estate swallows up the picturesque solitary farmer. Our motor cars whirl past him heedlessly. We city folks bring with us our own kind of aristocracy and impose it upon the countryside. We build noble country homes and lay out magnificent gardens and think that thereby we redeem the country from its dark night of hard labor, poverty and difficult living. The city man who comes to the country can never quite rid himself of his superiority. And yet in the rural scheme of things the city man is often of bourgeoise and the lower orders.

In the country the sons of the soil are the true aristocrats, and we should respect their lineage. As a nation we must do all in our power to preserve and increase their numbers. Our farm population is not growing, if census figures are to be believed. The countryside is in transition. Modern machinery is robbing the rural districts of their legendary picturesqueness in an effort to make them more efficient and productive. In the face of this change the old aristocrats are apparently outshone. And yet, who knows but what they are the real guardians of the soil, the real nobles of the world upon which we must depend for the bread that is on our tables and the fresh green corn?



THE DOORYARD GARDEN

Usually, when we think of gardens, we see them from the outside, consider them as part of the picture they make with the house. But we miss half their charm unless we also think of them as something that lies beyond the door, a picture framed by the door or window, a colorful, sunny, animated glimpse in bold contrast with the more sombre room within. Every house should have a little garden close by the door—a dooryard garden. In the country it serves as a floral vestibule to the wider stretches beyond; in the city the fence beds, wall vines and potted plants standing about form a refuge from the noise and grime and ugliness of the town pressing close around



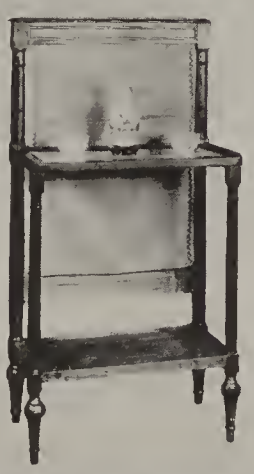
(Left) Among the devices used by French cabinetmakers was to impose one piece of furniture on another. This small satinwood table of the Louis XVI period can be used as a stand. It has a marble top and bronze handles

(Right) With the desk set on the table we have an ecritoire which boasts, among other delightful charms, a secret compartment. This and the other examples of French furniture are shown by courtesy of Diane del Monte



Harting

(Right) This fairly innocent looking piece of furniture, slightly reminiscent of the old-fashioned washstand, is, in reality, a lady's writing desk of the period of Louis XVI. The back screen is covered with yellow taffeta





(Left) The desk is set on the table of the stand and the yellow taffeta screen draws up. Thus the piece answers three purposes—as a desk, and as a table or "meubled appui," and finally as a screen to ep the fire glow from the face

(Below) This Louis XVI commode bureau when closed forms a decorative contribution to a room. It is of mahogany and has gilt bronze handles and rings and a gray marble top with a gilt bronze gallery



(Below) Opened, the commode becomes a writing desk. The front of the upper drawer lets down, giving a shelf. The inside contains three small drawers, the three lower ones being merely blinds to balance the design



SECRET FURNITURE FROM FRANCE

High Romance Is Hidden in This Cabinetwork That Turns Out Different from What It Seems

GARDNER TEALL

WHAT would the world of romance be without its haunted houses, its secret chambers with entrances hidden by panels to give egress only to those who possessed knowledge of the "Open Sesame"! Horace Walpole, Sir Walter Scott, Mrs. Radcliffe, Bulwer-Lytton, Mrs. Ainsworth, Alexander Dumas, Victor Hugo, La Fanu—how could they have gotten along without these mysteries! Can you imagine "Peveril of the Peak" without its sliding panel or "Woodstock" without the famous "trick" picture?

But architecture does not pre-empt contrivances that deepen mysteries. Furniture likewise creeps into literature with secret drawers, hidden receptacles, and other entertaining devices. Where else could the Muses have secreted the long-lost wills that should turn up in time to save the dowager-countess from taking in washing, or in time to confront the villainous foreclosure of the excruciating chattel-mortgage? I think half the joy in acquiring an old desk is the hope that one will come across a secret compartment wherein some long forgotten treasure will be hidden away,—La Simonetta's necklace, Petrach's signet, Montaigne's dial, Richelieu's ring, or Shakespeare's diary, even Dr. Johnson's spectacles, or William Pitt's snuffbox.

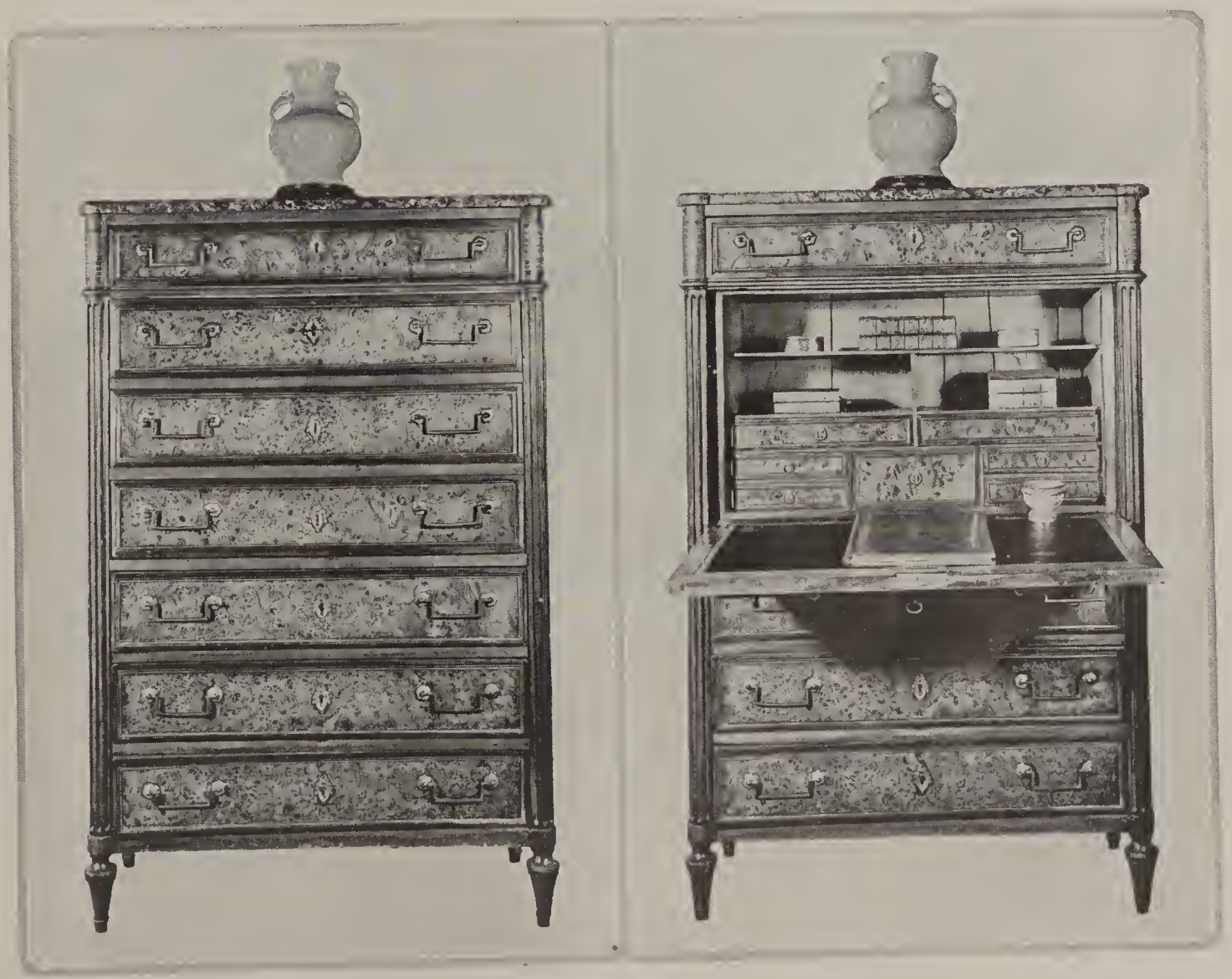


The upper drawers of this Louis XV marquetry desk are locked from the inside by a secret device which is concealed under a sliding panel

At any rate comfort is to be gleaned from the fact that hiding-places in furniture were far more common than secret rooms or haunted houses.

The Italian Renaissance furniture makers occasionally provided secret receptacles and these are also to be found in English Jacobean furniture and in the Spanish and Portuguese furniture which Charles II's queen, Catherine of Braganza, brought with her from Portugal to England. Then, the huge carved English bedsteads of the 16th and of the 17th Century often were fitted with secret receptacles. Chippendale devised bureau bookcases with drop-down fronts revealing secret drawers; Hepplewhite, Shearer, Darley and Gillow also employed concealed receptacles, while Sheraton was a veritable past-master in the art of fitting furniture with intricate hiding-places and ingenious devices. In his "Cabinetmaker's and Upholsterer's Drawing Book", published in 1792, Sheraton pictures what he calls a Harlequin Pembroke Table "very suitable to a lady", a table which is fitted with so many mechanical devices (secret drawers, secret flaps, etc.), that the name "Harlequin" was given it as suggested by the transformations achieved by mechanism in Harlequin exhibitions. Sheraton also shows a desk of which he says "the ornamented frieze under the cornice is, in reality, a drawer when the bolt of the fall lock is released." Then there are tables concealing ex-

(*Continued on page* 66)



When closed, this Louis XVI secretaire resembles a chiffonier. It is of burl walnut with gilt bronze handles and locks and a gray marble top

Opened, the secretaire is revealed. There are seven drawers inside, an unusual number for this type of piece; one of them is used for an inkwell



The most popular beardless irises are the Japanese varieties, whose large, wonderfully colored flowers open in late June and early July. They should be planted in rich, moist soil

Mattie Edwards Hewitt

GOOD IRISES THAT ARE LITTLE KNOWN

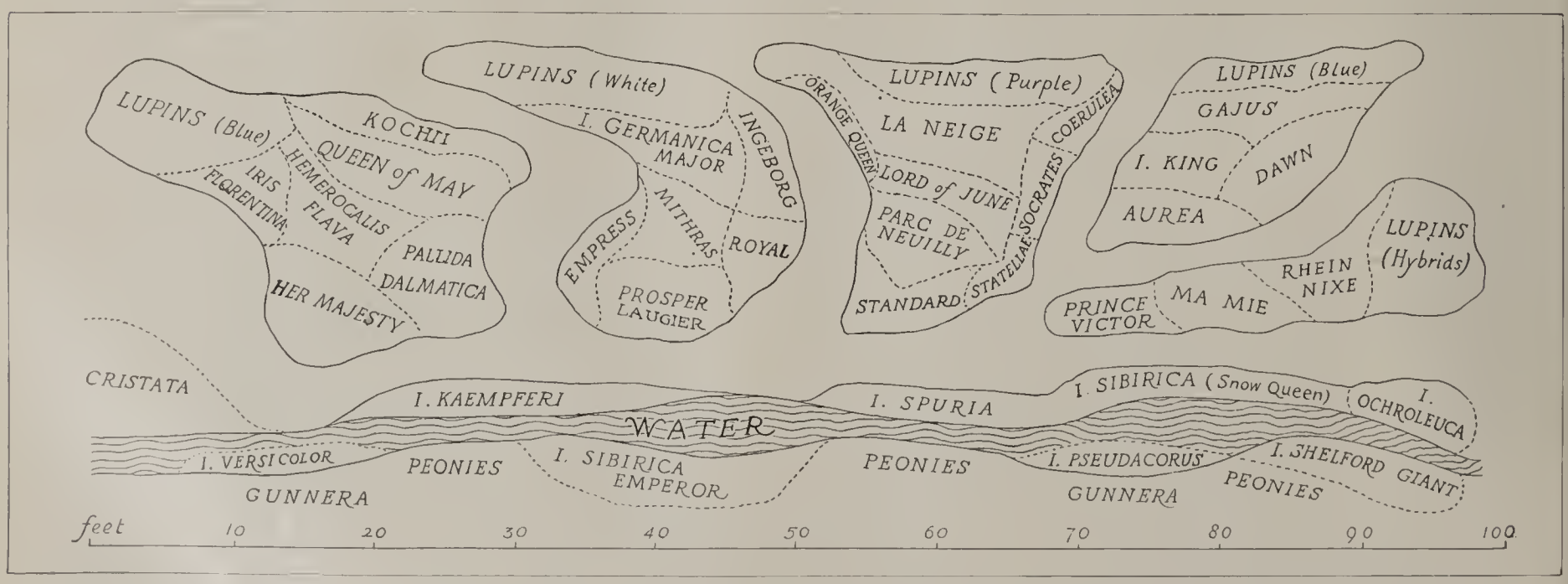
One Does not Have to Be a Specialist to Possess a Garden with All the Charm of the Old Sorts and the Distinction of the New

JOHN C. WISTER, *President American Iris Society*

NINE years after the defeat of the Spanish Armada, and shortly before the death of Queen Elizabeth, John Gerarde, an old botanist, wrote in his "Herbal":

"There be many kinds of Iris, or flower-de-Luce, whereof some are tall and great and some little, small and lowe. Some exceeding sweet in the roote, some have not anie at all; some flowers are without any smell and some with; some have one color, some have many colors mixed: vertues attributed to some, other not remembered; some have tuberous or knobbie rootes, others bulbus or onion rootes; some have leaves like flags, others like grass or rushes."

If this ancient worthy were living today he could truthfully say "there be many too many kinds of Iris," for many new species have been discovered since that time and man has produced nearly three thousand hybrid varieties. This has led to confusion which the American Iris Society is attempting to clear up.



A great variety of iris is not necessary for the creation of an effective planting. As with most flowers, good-sized groups of each sort make the best arrangement, especially where irregular paths intersect the beds

It is not the purpose of this article, however, to describe many varieties or to dictate to individuals what they shall plant in their gardens. It is not my desire to enter into technical details, but rather to point out a few good and available kinds in the different groups from which each gardener may choose for himself according to the space he has to fill and his individual preferences in the matters of color, form and size. These will be grouped under three general headings, each covering important species and varieties of the type in question. The first is the beardless iris.

Beardless Iris

The beardless irises are found wild in Europe, Asia and America and are easily distinguished by their grassy foliage. Most of them require rich, moist soil for best results. Though many of them are exceedingly well adapted to garden culture, they are more often met with in botanical collections than in nurseries or the small gardens of amateurs.

The most popular beardless irises are the Japanese varieties, which display their large and gorgeously colored flowers in the latter part of June and early July. For centuries the industrious Japanese have cultivated these in their rice fields, irrigating them just before the flowering season. In exporting them the Japanese have badly mixed the varieties and names so that at present it is best to buy by color instead of name. The plants should be set in August or early September.

The Siberian irises also are well known and are exceedingly hardy. Emperor, a rich purple, Perry's Blue and Snow Queen are probably the three finest varieties and surpass practically all the older sorts.

It seems curious that the Spuria group is not equally known. There could be no more charming addition to a garden, particularly if the owner is fortunate enough to possess a small stream or pond where great masses of the purple, yellow and white varieties of *spuria* might be grown. They are valuable also for cutting, the flowers resembling in form the Spanish iris which, since the advent of Quarantine 37, has almost disappeared from our gardens. The lavender-purple type of *spuria* may easily be grown from seed, but for other colors plants should be secured of such varieties as the yellow Aurea, the white Ochroleuca and Shelford Giant, or the blue-purple Monspur.

Gardens rarely contain our common swamp *Iris versicolor,* or its first cousin, the golden yellow *pseudacorus,* the Fleur-de-Lys of France. No one who sees this at its best can be surprised that in the 12th Century Louis VII of France adopted it as the emblem of his beloved country, thereby making it famous throughout the world.

One of the most distinct of irises, on account of its wonderful mahogany brown color, is *fulva.* When transplanted from its home in our southern States, it grows well in our gardens, but is unfortunately often a shy bloomer, and should be given a moist, rich soil and semi-shady position. It is one of the parents of the hybrids *fulvala, fulvala violacea,* and Dorothea K. Williamson, which are still almost unknown, and which though they lack the brown, are rich in color and better bloomers. The rarest species of all is the true *lævigata* (not to be confused with *Kaempferi*), a small flower of very rich blue.



Mattie Edwards Hewitt

Irises are splendid border plants, particularly in combination with other flowers. A wisely made selection will give bloom from April to July

Crested Iris

Iris cristata, gracilipes and *tectorum* are the best representatives of the crested iris group, the first growing wild in our southern States, while the other two come from Japan. They are especially suitable for a sheltered nook in the rock garden or the wild garden; they will undoubtedly become very popular as soon as our gardeners realize that, while they may require a little extra care at first, they are hardy except in our most northern States. Nothing more charming could be imagined than a bed of lavender *cristata* surrounded by some of our choicest ferns and wild flowers, on the edge of a wood. *Gracilipes* is still smaller and daintier, while *tectorum,* the roof iris of Japan, is somewhat larger and grows readily from seed.

Bearded Iris

The fame of the iris as a garden plant of remarkable effectiveness, however, rests chiefly upon the varieties of the bearded group. Though commonly termed German iris, the wild types do not come from Germany but from southern Europe and Asia Minor, and the varieties have been developed by French, German, English and American breeders.

In the latitude of New York the dwarf bearded varieties bloom in April, the intermediates in May, while the tall bearded ones give us our chief garden pictures in late May or early June.

All of them require full sun and the driest possible situation. Too few gardens contain the dwarf bearded varieties, which come so early in the spring and make a fine mass of color. If we made a selection, using Standard as a blue-purple, Socrates as a reddish purple, Cœrulea as a light blue, Statellæ as a yellowish white and John Foster as a bluish white, we would have practically the entire range in this section.

Following these come the intermediates, among the best of which are Dolphin, Empress, Ingeborg, Prince Victor and Royal, giving a wide range of color, all of them of good form and free bloom. Only a few days later comes the old purple flag; good companions for it on account of the contrast are Florentina and the rather rare though by no means new *Germanica alba,* both beautiful whites following each other in close succession, and the rich purple Kochii.

Blooming at about the time of the intermediates are the hybrids between Oncocyclus iris and the bearded iris, which are still almost unknown. Many of them are more curious than beautiful, and none of them is suited for garden effect, but only for odd corners to display their very deep, rich coloring and curious markings. Of the set of a dozen or more, Dilkush, Parvar, Shirin and Zwanenburg are perhaps the best. They form an excellent nucleus for more extensive collections.

(*Continued on page* 86)



Van Anda

An old country place is always a challenge to the imagination. Whether you restore it to a former glory or remodel to modern needs, the work is good or bad according to what you first saw in the house and dreamed for it. The remodeling of this farmhouse, the home of Mrs. M. R. Hellbut, Morristown, N. J., was the natural result of its possibilities



Our ancestors in the North were not given to generous porches and outdoor living. The big covered terrace, then, is a modern touch. But the entrance door, which is the epitome of a dignified and older life, still stands as proof of a fine feeling for classic architecture and as a symbol of the simple, generous hospitality so characteristic of country dwellers

A REMODELED COUNTRY HOUSE

PRENTICE SANGER, *Architect*

THE GARDEN AND THE STILL ROOM

It Is Quite Simple for the Woman with a Garden to Distill Flower Waters and Make Fragrant Pot-Pourri

SINCLAIRE RONDE

IF the fair lady, who willingly spends large sums on scents and lotions done up with all the cunning of the perfumer's art, so wishes, she can have delicious rose water every day from roses of her own gathering. Any sweet-scented roses make rose water, but none are quite so good as the damask, the Provence, or the old cabbage rose. It is best to pluck blossoms which are not quite fully blown, and the white heels should be cut off.

To a pound of petals a pint and a half of water should be allowed, and it must be simmered gently till all the fragrance has been extracted. This will take from three-quarters of an hour to an hour, but the water must never actually boil. Then the petals are to be strained off and the rose water bottled.

Imagine each guest in a country house finding in her room in the evening a tiny jug of fresh rose water! Certainly no offering could give a rarer pleasure. Violet or carnation or wall flower water may all be made in the same way, but the pan must always be closely covered while the simmering is in progress, or much of the fragrance will be lost.

Lavender Water

Water in which lavender spikes have been simmered is, perhaps, the most delicious of all waters, but to make it by putting in whole spikes of lavender is an extravagant method. The lavender should first be stripped from the stalks, and two good handfuls of the flowers allowed to every pint of water. It is surprising how much scented water can be made even from a garden of modest dimensions if one never allows any fragrant petal to be wasted. To make the water very strongly scented, a fresh quantity of flowers or petals should be simmered in the first making of the water, and this process may be repeated a third time. If bottled immediately these sweet-scented waters will keep good for several weeks, but if it is desired to keep them indefinitely the stronger essence should always be made, and poured into small bottles with narrow necks (medicine bottles washed and dried with scrupulous care are ideal), a generous teaspoonful of grain alcohol added, and the bottles corked immediately.



Many herbs give pleasant scents that can be preserved. The herb garden plays an important part in any garden of size. Here it is laid out on lines from the Italian parterre

Those who have never tried a bath in which sweet-scented leaves have been steeped will be surprised to find how refreshing it is. A pint of water in which a pound of balm leaves have been boiled very slowly (and then removed from it) will, if added to an ordinary bath, make that bath delightful. And so will water in which sweet-scented verbena leaves have been so treated. Thyme and sweet marjoram will give a bath a clean, aromatic scent.

Then why not give yourself the pleasure of offering your guests flowers of your own candying? Candying flowers is very simple, but it calls for time and patience. A strong syrup must first be made, a pound of sugar being allowed to each pint of water. When the syrup is ready, the flowers should be put in and simmered till tender. This will only take a few minutes, and then the flowers must be lifted out and placed, carefully separated, on fine wire sieves. They should be dusted with powdered sugar, and when perfectly dry put away in airtight boxes. Carnation petals so treated make a charming dessert, but, as with roses, the white heels must be cut off. A less expensive and effective method is to dip any flowers or petals in a weak solution of gum arabic, spread them out to dry on a wire sieve, and when perfectly dry to dip them again and sprinkle them with powdered sugar. After this they will take several days to dry in a very warm room. When they are perfectly dry they should be put away in airtight tins until used.

Pot-Pourri

All sweet-scented petals should be kept to give the pleasure of their fragrance and the memory of their beauty through the dreary winter months. No pot-pourri is ever so good as that which is added to day by day throughout the summer, for it is a blend of every perfume in the garden. Recipes for pot-pourri vary infinitely, but the elementary principles are so simple that amateurs are apt to forget that only by carrying them out with scrupulous care can success be achieved.

Flower petals should never be gathered for pot-pourri if the previous day has been rainy or even showery. The flowers may appear to be dry, but they will in reality be loaded with sufficient moisture to ruin a whole jar of pot-pourri. The petals should be picked when the dew is well off, but before the sun is at its hottest, and there is no doubt that the best method of drying is to spread them—each one separately—on fine wire trays in the warmest room in the house. The air can circulate freely all round such trays, and this is the real secret of good drying. A hot shady attic with a current of air blowing through is a perfect drying-place, and to keep off the dust and prevent the

(*Continued on page 66*)



From lavender is made fragrant lavender water, lavender sachet and it is an ingredient of good pot-pourri. In sections where the climate is mild it can be grown without difficulty and is a beautiful perennial

SHALL YOU BUILD, BUY OR RENT?

Facts That Will Guide You in Deciding the Basis On Which You Acquire a Home

EMMA GARY WALLACE

IT is well known that whenever housing conditions are poor, strikes and unrest occur. Certain cities in the United States which are notorious for their poor housing conditions, head the list also in the way of strikes, mobs and disturbed conditions generally. On the other hand, as soon as a family owns a comfortable home, that family becomes a part of the community and interested in its welfare and progress.

A great many times families who have rented and who have been accustomed to large homes, find that they can get along very comfortably with less space. Both expense and upkeep are saved, and in the end everyone is quite as well off. There are those who have rented for many years, following the line of least resistance. There is no particular reason why they should go on doing this, but they have not quite dared to assume the obligation of buying or building. As a rule, the long term renters are of the type who are gun-shy of responsibility. Most of them wake up some day, though, to find out that they have paid out large sums of money for which they have received a temporary roof, to be sure, but their estates have not been increased to the extent of a single penny by the outlay of the rental money.

The remark is often made with a good deal of truth, that "It is cheaper to buy than to build." This depends upon whether you can find what you want, at a price you want, and in a location you want. With the present shortage of houses, there are not buildings enough to meet the calls of all who are looking for homes, so a large number will be compelled to build.

Where it is desirable to buy a home outright, a moderate payment can usually be arranged to make one a property owner, the balance remaining on a mortgage held either by a bank, an investor, or even the former owner. There is plenty of money in the country, and many people who are seeking safe investments for it, so a person of character and reliability will have no trouble in securing a loan of this kind, and the money paid for rent will slowly but surely wipe away the entire indebtedness.

EVERYTHING considered, there are advantages in owning a home of your own even now. Many have the idea that building at the present time is simply prohibitive in point of expense, but this is a superficial judgment. Building involves three things: The possession of the land, the purchase of materials, and the hiring of labor. This is true whether the house is built by "day work" or on contract.

Land values have been surprisingly stable for the simple reason that so little building has been going on that few people have cared to buy land just to pay taxes on it and have it stand idle. In fact, some of our keenest business minds lay down the fixed principle that investment property must be yielding property, for to buy land with the expectation of a rise in values is a purely speculative venture.

There never was a time when it was really easier to buy a building lot than at the present, for many land-promoting companies have seen the need of more homes and have forestalled the coming building boom by opening up allotments or so-called "parks" or parcels of land on easy payment terms. These tracts are carefully chosen, surveyed, and subdivided so as to allow for streets, community breathing spaces, and transportation facilities. Many of these allotments provide for easy and small payments, so that almost anyone who wishes may own a lot. The sooner building is begun, the better pleased the promotion company is, for it adds to the value of the whole tract to have people living there.

If there is no such land promotion company at work opening up new tracts, individual lots may nearly always be found, or a desirable lot with a ramshackle building on it purchased cheaply, the building torn down, and the good parts salvaged. One man who did this was able to make enough out of the materials from the razed building to get his lot without expense except the time and trouble involved.

Even if money is not on hand to buy land outright and there are no easy payment allotment sections at hand, it is still possible for the person of reputation to purchase desirable property. There are no less than seven thousand building and loan associations in the United States, and these hold mortgages to the stupendous sum of two billion dollars. The combined business transacted by these associations during the past year totals one billion two hundred and fifty million dollars, and surprising as it may seem, this enormous business was transacted at a cost of three-tenths of one per cent.

So, if you become a member of a reliable Building & Loan Association you are a part of a co-operative concern which is helping you to become a property owner at a minimum of administrative expense. Further than this, local banks are willing to furnish reasonable sums of money to reliable persons for building purposes, always, of course, being well secured by the property itself; and the Government is working out other plans to this end to further the Own Your Own Home movement.

NOW let us look at the cost of materials and the comparative increase in prices since the war began. It is but fair to say that this table of relative increases was given out some months ago, and in some cases values have advanced since then, but the advance has about kept pace on the different commodities, thus maintaining much the same ratio in the end. Fuel and lighting have increased 79%; metal products, 83%; food, 99%; general commodities, 107%; farm products, 136%; clothing and cloths, 151%; building material, 58%.

The average individual builds but one home in a lifetime. It is true that the building of a home means a considerable outlay of money, but a house will last, if well built, for fifty years or more, and the amount of money required by a family for food in twenty-five years will extend the amount necessary to build a home. Why put off the home building?

According to a good many experts in the field, now is really the time to build, instead of when the necessities of life have all returned to an approximation of the old levels. When that happens, the purchasing power of the producer's dollar will be much nearer the purchasing power of the building supply dollar.

When we consider the matter of labor, we will have to be ready to pay more than would have been necessary in earlier years, but this difference can more than be made up by two factors. The first is the real saving possible on building materials—relatively speaking; and the second is the simplified home plans which are now in favor.

JUST the type of home which is to be built should be given careful thought, and to a marked degree the needs of the family will determine just what this type should be. Many people favor the bungalow style, because they think of it as attractive and inexpensive on account of its abbreviated size.

The bungalow is somewhat spread out on the ground and so needs a great deal in the way of masonry work, and this calls for an equivalent amount of roofing. If the upright timbers are only a few feet longer, they will furnish an upstairs, which makes more privacy possible, and is a factor also in economical heating. When all is said and done, the expense of building a bungalow is about the same as a house of a story and a half or two stories. An attic is an advantage for storage purposes and makes a house warmer in winter and cooler in summer.

Those who wish to can make arrangements to borrow money for home-owning purposes and meet the interest on the indebtedness, taxes, upkeep and a small payment on the principal in the form of a monthly rent check. At all times, their equity in the property will equal the amount they have actually paid in, or they will have a claim in just proportion to the resale price.

It must not be forgotten that those who own property for the purpose of renting it expect

(*Continued on page* 76)

FABRICS FOR THE ROOM THAT IS DIFFERENT

Decorative in Design, They Can Be Used Successfully as Curtains or Panels

SINCE the first hand-painted calico curtain was used to screen the apartments of an Indian princess, gaily printed cotton and linen materials have been used successfully in every room in the house. There is a gaiety and informality about this kind of fabric that is especially adaptable to the country cottage and enough dignity in pattern and coloring to make the usual city house a little more livable. Also there is color—and endless combinations of it—which in itself is reason enough.

Some new fabrics that are unusual and extremely decorative take their design from a set of old Chinese wall paper panels, now in London, and which came originally from an old palace in Pekin. The theme is the lovely branching jade tree, one of the earliest examples of Chinese decorative art. There were originally six different motifs in the series and these have been reproduced on a fine quality of South Sea Island cotton that is deep buff in color. The designs, which are stencilled by hand, are in the soft tones of the jade tree originals. Each one is 9′ long by 50″ wide. They can be used as curtains and would be



effective in a room with woodwork and walls the same soft buff shade as the background of the material; or the woodwork might be black to carry out the general Chinese feeling and to harmonize with the little teakwood stands in the design.

They may also be used as panels set into molding much as the original wall paper was used, and as each design is slightly different, an unusual and striking room could be made. Paint the woodwork a deep blue, the blue of the Chinese bowls in the design and antique it. Let the furniture be a dull Chinese red and I should use thin silk hangings of this same warm color to offset the dark woodwork. The glass curtains can be buff colored gauze that ties up with the background of the panels and for variey, add a pair of jade green vases. The room will have color, will be distinctive and different owing to the interesting use of the fabric as panels.

This material has all the qualities that have endeared chintz to us for generations with the added interest of a new and rather striking pattern. And the fact that the design of each curtain or panel is different adds variety.

These fabrics can be used effectively as curtains or set into panels in the wall. The designs were taken from old Chinese wall paper



Jade trees, used early in Chinese decorative art are reproduced in all the soft tones of the originals. Fabrics shown by courtesy of Erskine Danforth



The curtains are 9′ long by 50″ wide and the design is hand stencilled on a fine quality of South Sea Island cotton

The colors in the designs are soft greens and browns with an occasional note of red. The bowls are deep blue and the little stands black



FOR THE FIREPLACE

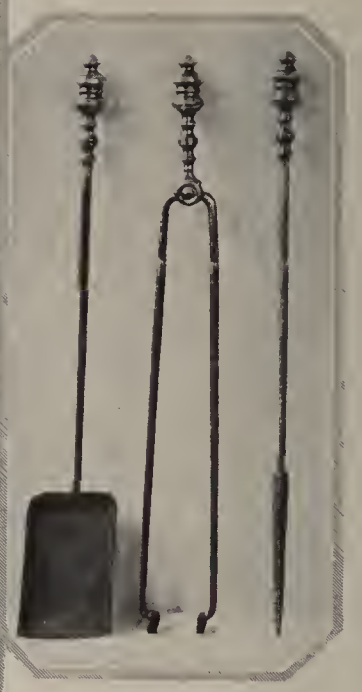
Fittings which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City

At the right is shown an attractive fireplace that is completely and suitably furnished. The wrought iron contrasts pleasingly with the white mantel



Wrought iron fire tools in a black fired finish are $35 the set. They are 29½" long

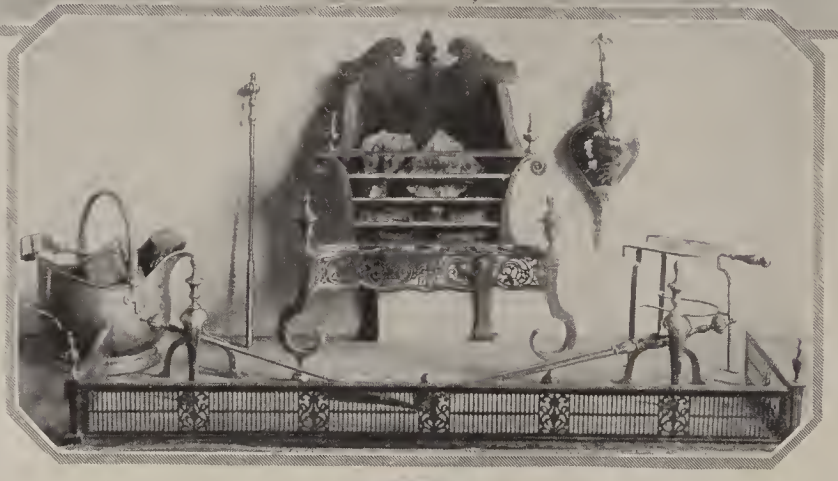




Fire tools in a Colonial design have heavy brass handles and forged shafts. 29" long, $35



Above is a reproduction of 16th Century andirons now in Haddon Hall, England. They are of hammered iron with pierced and chased brass crowns. $95



Above is an English dog grate with a fretted and chased brass apron, $130. Bellows $15, brass coal scuttle $45 and trivet $15



An interesting fire back is shown at the left. It bears the arms of Queen Elizabeth and is 2' wide by 2' 5" high. The price is $48



Above is a pair of hand-forged andirons, 23" high with fluted brass knobs. The three spit bars on the posts are interesting details. The price is $50



Oak bellows with brass or steel appliqué and hand-wrought nozzle are $25

(Right) Andirons $75, tool rests $26, steel grate with brass apron $50





A polished steel footman 13" high with pierced front is $30



Mattie Edwards Hewitt

A LITTLE PORTFOLIO OF GOOD INTERIORS

It is always a relief to find an unusual architectural treatment of a hall. In the home of W. R. Coe, at Oyster Bay, L. I., the lower hall has a low gallery running almost its entire length, giving access to the inner rooms. The open rafters, the old newel crowned with a cock and the flat plaster walls make an admirable background for the antiques ranged along the wall. While the lines of this gallery accent the length of the hall, the effect is sufficiently counteracted by the cross beams and braces. Charles of London was the decorator and Walker & Gillette, the architects



Mattie Edwards Hewitt

The New York home of Cornelius H. Tangeman offers many suggestions for simple, livable decorations. In the drawing room the focal point is naturally the fireplace with its marble mantel, Louis XVI screen and chairs in blue taffeta. The walls are paneled and painted oyster white which has been antiqued. Candles supply the illumination



The library of the Tangeman residence, in contrast to the French drawing room, is in the Georgian manner, with green paneled walls, rose damask hangings and some of the furniture covered in a glazed chintz of rose pattern



In one of the bedrooms the walls are ivory and the hangings pink satin. The bed canopy is of cream colored satin faced inside with lace. The rug is rose. The furniture is painted in tones of blue

One side of the library has a balanced treatment of sofa and end tables with chairs at each side. Balanced bookshelves are set in the paneled walls, with an old mirror for the middle decoration



The library mantel is of black marble. The rug is old rose. A black lacquer screen is highly decorative in this corner. These rooms are in a remodeled house, E. S. Hewitt and William Emerson, architects



Rough stone steps lead down from the upper terrace to the semicircular rose garden whose center is laid out with precise formality. Each of the six small beds is bordered with box, and all converge at a sundial set in a flat stone pedestal. H. T. Patterson, landscape architect

A GARDEN IN THREE LEVELS

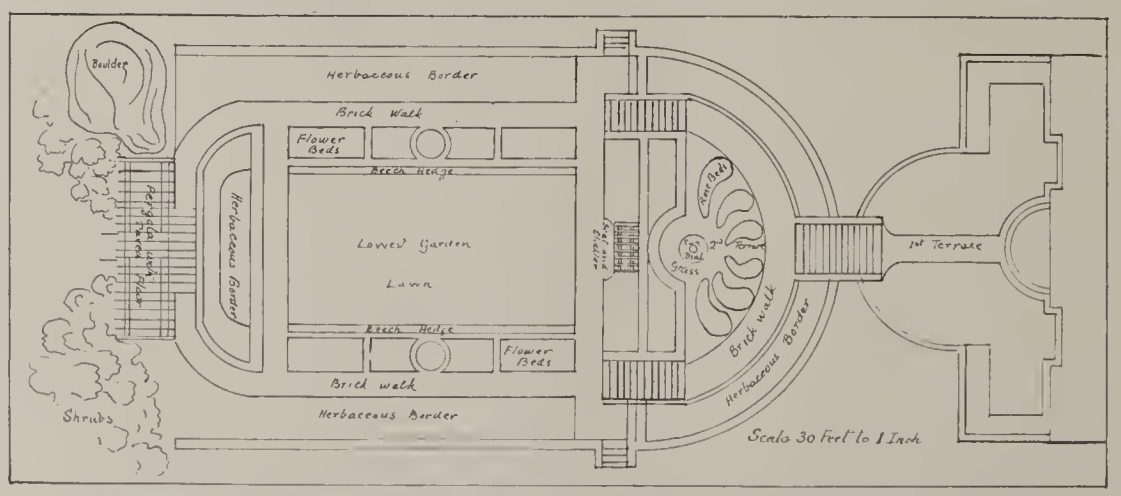
How a House on a Hilltop Was Joined to the Flowers Growing on Lower Ground

LILLIAN C. ALDERSON

A THREE-STORIED gabled house set on a hilltop with ample grounds, yet in the midst of a more or less built-up neighborhood—how could the feeling of privacy and seclusion be best obtained in the garden, and what form of garden should one choose?

In this instance the problem was solved by creating a series of levels. A broad flight of rough stone steps leads down from an upper terrace of brick to the semicircular rose garden forming the second terrace. The steps are marked by tall cedars and the beds between the retaining wall and the curved brick wall are filled with a broad band of pink and white phlox bordered by creeping polemonium. Across the front of the terrace the phlox again predominates, but the center is laid out in a precise design of evident formality. There are six small beds set in grass and bordered with box, each shaped like an oyster and filled with hybrid tea roses. The converging point is a sundial set in a flat pedestal of stone.

In midsummer the glory of the phlox prevents one from noticing that the roses have passed their full beauty, as we follow the curved brick path to the steps leading down at either side to the garden beneath. Below stretches a wide *tapis vert,* enclosed by a massive hedge of beech, framing the vista of the pergola that forms the far boundary as one looks down the lower garden.



This garden, which is at the home of Alfred G. Smith of Greenwich, Conn., demonstrates that close relationship of house to planting which is always desirable and can generally be obtained on even a hilltop site

This part of the garden is only slightly raised above the ground level and is separated from the lawn and shrubberies by a low stone wall at either side and a wide open pergola at the farthest end. The broad brick walks are box bordered and pass between a wide herbaceous border and five annual beds arranged in a geometric design. These beds are gay with bulbs in the early spring and are bedded out later with heliotrope and zinnias.



Viola palmata's flowers are violet-purple and from ½″ to 1″ across. The plant is adapted to growing under shaded conditions



Perhaps the handsomest of the trilliums is T. grandiflorum, whose large white flowers are borne a foot or more above the ground



TO PLANT *in the* SHADED GARDEN

THOSE shady spots in the garden which receive little or no sun constitute perplexing planting problems, for the choice of things which will thrive under these conditions is far from large. Ivy, the common myrtle, and various ferns will thrive in such places where other plants will not grow. The wild grape and the pipe vine (*Aristolochia macrophylla*) will also grow there. Among the flowers, those shown on this page are among those desirable ones which are most likely to succeed.





Lilies-of-the-valley are trustworthy standbys for the shaded garden. A bed will last for years

The little periwinkle, trailing, evergreen and hardy, bears lilac-blue flowers. It does well in shade

A splendid early summer flowering shrub for shady places is the mountain laurel. It looks well all winter



The common blue wild violet is V. cucullata. It does best in a moist place protected from the sun

More showy, and obtainable in a greater range of colors than the laurel, are the rhododendrons

Dicentra spectabilis, the bleeding-heart of old-time gardens, is still one of the best hardy perennials







(Left) In many Italian villas are to be found examples of decorative plaster work that could be adapted for American homes. The plaster decoration of the small room in this Tuscan villa is in low relief. The pictures are paneled in attached moldings





The hall in the Villa Lazzara-Pisani, at Stra, has walls and ceiling of plain white plaster. On this are painted low-relief decorations in green, giving the effect of a leafy bower. Such an interpretation of the restrained Rococo style might well be applied to the loggia or vestibule of a good sized American country house



Another Italian example shows an arabesque pattern in multicolor, the pattern being designed to fit the exact wall space available

Cream colored and gray chevron bandings with birds form the design for this modern stenciled decoration in a Florentine villa

MAKING PLASTER COUNT MORE

The Revived Art of Colored Plaster Decoration Promises to Enliven Our Flat and Uninteresting Walls

COSTEN FITZ-GIBBON

A PLASTER wall surface in a room is potentially like a blank sheet of paper. It gives us almost unlimited opportunity to execute upon it what we will. A stone wall, a wall paneled in wood, a tiled wall, each in its own way bears the fixed limitations of its particular material and texture beyond which it is not susceptible of modification. But a plaster wall, by its very plasticity and the ease with which one can regulate its appearance at will, invites the exercise of imaginative ingenuity.

Just because the plaster wall is such a common everyday feature in our houses, nine hundred and ninety-nine people out of a thousand are quite content to take it as a matter of course, leave it wholly to the mercy of the paper-hanger or the painter, and ignore the manifold possibilities of making it a thing of especial interest.

Low-Relief Decorations

First, the plain white or one-hued wall may be adorned with low-relief decorations in a contrasting color. One of the illustrations shows the hall of the Villa Lazzara-Pisani, at Stra, with decorations of this sort in a very sane and conservative Rococo manner, executed about 1740, when the house was done over according to the prevailing fashion of the day. The ground of both walls and ceiling is perfectly plain white plaster, while the low-relief tendrils, leaves and scrolls, all delicately modeled, are of a fresh but mellow and unobtrusive green. Both design and execution are simple but tremendously effective, and one gets the impression of being in a light and airy bower. The whole composition is playful, refreshing, and eminently suitable for a country house.

This example supplies a very wholesome lesson in the use of combined color and relief. We are so habitually timid about color that when the element of relief is added to be dealt with at the same time, we are apt either to bungle the opportunity through halting diffidence or else lose our heads and overshoot the mark with rash excess. Plenty of low-relief plaster ornament there is, but in its naked, lifeless white state it too often has just about as much value as the icing on a birthday cake, which it frequently resembles. It could be vastly improved by accenting it with gilding, or parcel-gilding—thus were the plaster reliefs on the ceilings of Mount Vernon originally embellished—but how often is this done? And when too much color is applied without due discrimination, the resulting frenzied kaleidoscope effect destroys all the values of the relief, and the eye fails to appreciate the gradations of light and shadow which the varied planes and modeling of the relief ought to convey.

It is in just this respect that the example under review deserves close attention. The color is flat and all the shading proceeds from the graceful modeling of the relief, which is not at all obscured as it would be to some extent by reflected lights if the reliefs had been left pure white. The plaster in which these reliefs are executed is nothing but the old *stucco duro* of the Romans, the recipe for which is given in the footnote.*



The dining-room in the New York home of F. F. Rosen has been decorated in the modern style of colored plaster work. The walls are deep ivory



Relief of shadow and contour is given the wall by molded plaster capitals and the woodwork. The woodwork is green and the parrots in darker green



The mantel is surrounded by swags of molded fruit painted in bright colors harmonizing with the colors of the birds. The wall is heavily enameled. Caro Delvaille did the decorations and Herbert R. Mainzer was the architect

A Different Scheme

In a small room adjoining the hall of this same house, the ground of the wall is a light lavender-mauve, while the little spots of plaster relief, patterned in the "Chinese taste," are a deeper tone of the same color. The ground of the panel above the door is of the deeper tone, while the relief upon it is in the color of the wall outside the panel. In the adjacent dining-room the plaster reliefs (upon a white wall) are in four colors, all flat and soft in quality, and the reliefs are brought forward sufficiently at several points to form consoles. This method of decoration permits both relief and color to play their proper parts. The reliefs may be in one color or more, and the wall white or some soft color.

Of course, in England in the 18th Century, a certain amount of Rococo

(*Continued on page 76*)



Against solid walls of dark yew have been grown specimen statues carved in juniper. This forms the termination of the canal, and is placed in such a relationship to the water that the sombre coloring of the yew is intensified and the light tones of the juniper made still more lovely. The garden was designed by Mr. Romaine-Walker

AN ENGLISH TOPIARY GARDEN

In a Slight Thirty Years this Garden Has Been Grown So that Now It Rivals Some of the Most Ancient Gardens of England

HALFWAY between the formal, architectural garden of Le Notre, the garden of which Versailles is the splendid model, and the so-called English garden, with its less geometrical pattern and its absence of architecture, stands the topiary garden.

The builder and the architect had as great a hand in the making of a formal garden as the horticulturist. Terraces, statues, walls and arches were more important in these elaborate creations than growing plants.

The topiarist makes the best of both worlds. He is both builder and architect, but the materials he uses are living trees instead of inanimate stone. Where the ordinary gardener must necessarily work in irregular broken masses, the topiarist can employ straight lines, plane surfaces and all the forms of solid geometry. At the same time his green masonry has this advantage over the architect's stonework, that it is alive and diversified by the innumerable intricate details of a living organism. A flat surface that is composed of countless little leaves is more interesting, richer in quality than the flat surface of a stone.

There are few things more thoroughly satisfactory to the eye than a high wall of yew, well proportioned, thick as the bastions of a Norman keep. Whether it recedes from the eye in long, straight lines, or is broken by projections and towers and embrasures, or is curved into the shape of a dark, semi-circular apse of foliage, the yew hedge is always a thing of beauty. For broad effects of garden architecture, for simple massiveness, there is nothing to compare with topiary work.



On a dry, arid bank is a thick plantation of laurels, clipped to an even surface, while at the top come the finer foliage and forms of yew. The way leads by these stone steps from the forest up to the level open stretches of the garden

The topiarist's difficulties begin when he ceases to be content with broad effects and tries to produce detailed work. Even the most enthusiastic carver in foliage must admit that, for statuary, Parian marble has distinct advantages over yew or any other tree. The very nature of the latter precludes fine detail.

In laying out this topiary garden the designer has made some interesting experiments in color variation—yew, juniper, Irish yew, laurel, golden yew, box and ivy have been mingled so as to relieve the unvaried sombreness of the plain yew hedge.





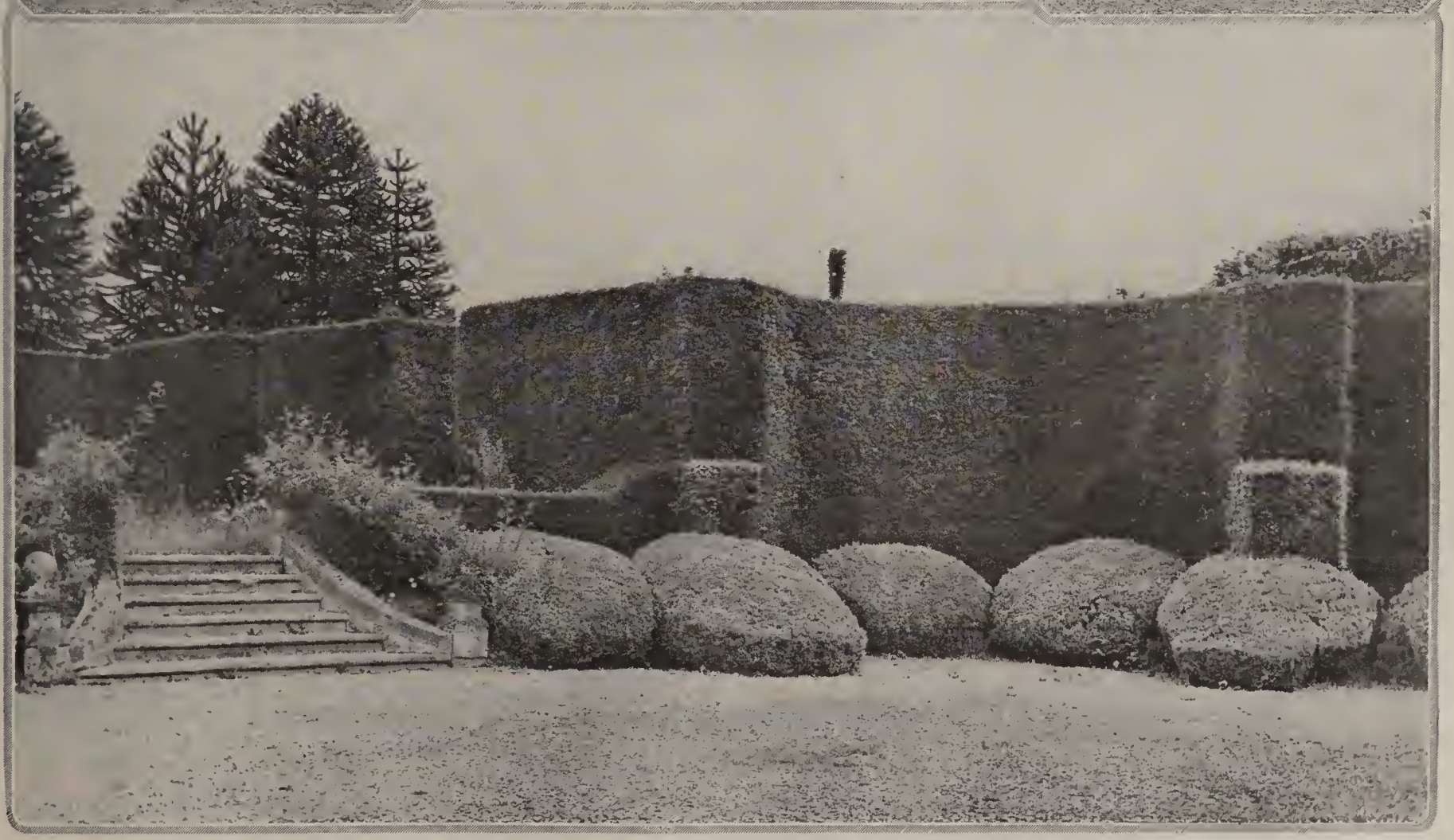
The corner groups are composed of a box base, a cup of Irish yew, with a dome of golden yew grafted on the top

(Left) The perfection of form without grotesqueness has been attained by restraint in clipping. There is uniformity of size

Coming out from the dark yew alleys, the garden opens pleasantly into a sunny parterre interspersed with fountains

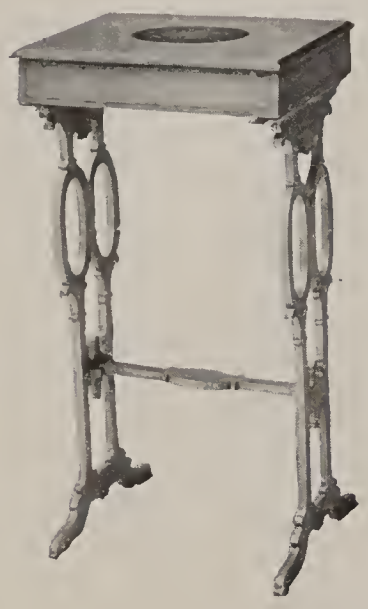
(Below) An open theater has been created at this point, the turf steps leading to the stage, with a yew walk for scenery





OCCASIONAL TABLES

Which can be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.



This sewing table is painted a delicate green with a flower decoration on the top. $42.50



(Left) An exceptionally graceful table that was copied from an old French one comes in walnut with antique brass handles. It is $80. *The Italian walnut chair may be had for* $60



An unusually attractive little drop-leaf table comes in walnut and is priced at $75



A small console in antique green and gold is $85. *The amethyst glass vase is* $4 *and the crystal bordered mirror* 18" *square,* $55

(Below) Nothing is more useful than a stand for books to place beside a bed or sofa. In walnut and antique gold, $55



A reproduction of a Spanish coffee table in carved walnut 20" *high is* $55 *with* $2 *for crating*





This mahogany pie crust table 26" *high is* $40. *It also comes in walnut color. The top measures* 18" *across*

MICHAELMAS DAISIES FOR FALL EFFECTS

This Flower Group, Sadly Neglected by Gardeners in Its Native Land, Deserves a Place Among Our Fall Blooms

JOHN JOHNSON

MICHAELMAS daisies, or more correctly, the perennial asters, comprise a very extensive genus of hardy herbaceous plants. Although many of the species are among our native plants and are generally known as "starworts", it is a little surprising that American gardeners have not as yet shown their appreciation of the value of this splendid group of plants for garden adornment. Blooming as most of them do at a time when the more tender flowers of autumn have either been nipped by frost or blasted by storm winds, Michaelmas daisies not only merit a place in the hardy flower garden, but are indeed indispensable where color is sought late in the season. For fine autumnal effects they stand unsurpassed; whether grouped in the mixed border, or massed in beds, they are equally striking. The light, graceful habit of some of the small flowered species makes them particularly valuable as potted plants for indoor decoration. As pot plants they not only possess individual merit but, associated with the flowers of chrysanthemums, are very beautiful.

Two Hundred Species

When it is generally conceded that our perennial borders are characterized by a lack of variety compared with the number of species grown in European gardens, it is really a wonder the starworts should be so grossly neglected. Here is a genus of more than 200 species from which to make a selection, and in addition to this vast number, innumerable hybrid varieties which possess especial merit and are considered among the most beautiful of all hardy herbaceous plants by English gardeners.



McFarland

There is a light, colorful grace about Michaelmas daisies, and they bloom at a season when other flowers are scarce. They come in a wide range of colors and sizes

Indeed, these plants have gained such favor across the water, where perennial plants of all kinds have always received a great deal of attention, as to be often given a separate garden. And in passing we might well confess our thanks are due the British hybridizer for some of the most beautiful varieties now in commerce. It is hardly expected that the average American will treat Michaelmas daisies so lavishly and exclusively as to plant them in a separate inclosure, until he possesses a more intimate knowledge of their cultural possibilities.

To appreciate the worth of this interesting genus, we must first see a representative collection in bloom, and having seen them once in all their glory when the ordinary garden is almost flowerless, we shall then realize that here is a genus of garden plants of the highest merit. For there are few, if any, groups of plants which offer so much variety in height and habit, as well as in color. No one could believe, who has not taken the pains to study the well defined characteristics of the different types of starworts, that the plants are worthy of more than passing notice, but they are. To know them is to love them, because they give us a range of color in the hardy flower garden at a time of year when it is unobtainable from any other source.

Those who know Michaelmas daisies also know something of the pleasure of being able to guess somewhat closely at the parentage of a new variety. Of course the work of hybridization has been so great and persistent during recent years, that unless one has kept in close touch with all that is new, even to attempt a guess at the origin of the latest varieties would be to hazard disappointment. To treat of more than an imperfect list of what we consider the best varieties for garden purposes would be impracticable, and would doubtless defeat the object of our text.

Few plants require less attention than the perennial asters and none shows such a happy response to a little extra care. They will thrive under most varied conditions of soil and exposure and are generally immune from insect pests and diseases. This is a great point in their favor. Certain species endure dryness with impunity, but generally, Michaelmas daisies pay for generous treatment in the way of deep and rich cultivation and an adequate supply of water during periods of drought. In common with most garden plants, some varieties are a little capricious, or rather, seem to be; flowering profusely one year and failing almost utterly the next. It is our opinion that this flowering habit is largely due to neglect on the part of the cultivator during the prodigious blooming period. Many of the starworts attain such spreading dimensions that water during ordinary rainfall seldom if ever reaches the roots when the plants are in full growth. Consequently the plants suffer at a time when their energies are being taxed to the limit. In extreme cases a plant may die from this very cause. When it does not suffer to the point of death, it is not unusual for a plant to require a whole year in which to recuperate. When plants are in heavy growth a quickly available stimulant, such as liquid from the barnyard, will not only help them at a critical period, but give depth of color to both flower and foliage. Where this is out of the question an occasional dressing of bonemeal, guano, sheep manure, or any complete fertilizer raked into the surface soil about the plants and well watered in during the growing season, will help materially toward insuring a perfect display of bloom another year. At the close of the season there is always a tendency to overlook the importance of watering, and while at the time a dire effect might not be very apparent, it sooner or later shows.

Planting Seasons

Michaelmas daisies may be planted either in autumn immediately after flowering, or in the spring. Spring planting is preferable because the season of flowering is so late that the plants can hardly become established in new quarters before too severe weather sets in if fall planting is adopted. Where at all possible, the ground should be trenched or at least deeply dug and heavily manured the autumn previous to planting, as it may not be necessary to replant for some time. However, established plants repay lifting, dividing and replanting in well manured ground, about once in every three years. For planting in the wild garden, against a background of shrubbery, or massing in open spaces of the home grounds, the most useful species are: *Amellus, Acris, Novæ-Angliæ, Novæ-Belgii, Aricoides, Cordifolius,* and *Vimincus.* Of each of the foregoing there are numerous beautiful varieties well worth a place in the most exclusive hardy garden. *Aster amellus,* a native of southern Europe, is

(*Continued on page* 88)

The Coleman house in Macon, Ga., built in 1835, *is one of the few houses designed by a professional architect. It is exceptionally fine handling of the Roman Doric order. All the walls are of brick stuccoed. The columns are whitewashed*

THE CLASSIC HOMES OF OLD GEORGIA

This Pleasant Section When Living Was a Fine Art Expressed Itself in Dignified Neo-Grecque Types

RUTH DRAPER

THE world and Mr. Mencken do not know that out of the blackness of what he is pleased to call "Darkest Georgia" shine some of the loveliest lights of American architecture. What remains of pre-Revolution building — what fire and the Indians did not destroy—shows the usual Georgian qualities that in the Colonies came to their flower in Annapolis, on the James and in Charleston. But in the Classic Revival Georgia came into her own and found her stride in a type that was so perfectly adapted to the requirements of climate and living conditions while satisfying the desire for beauty which animated her planter-architects, that they seized on it and made it theirs, translated the type into their vernacular and vividly expressed themselves.



In this house in La Grange the balcony between the bays and the frieze are both interesting details. La Grange has many lovely examples of these classic old houses, showing wide variations achieved by the planter builders

The end of the 18th and beginning of the 19th Centuries left in Georgia the sort of dwellings in which the sons of Mary made of living a fine art. While the sons of Martha in New England were still building their chaste rectangles with flat fenestration and thin ornamentation, the warmer sunshine of Georgia in conjunction with a more cavalier heritage had caused a large receptivity to the classic furor which had taken the rest of the world.

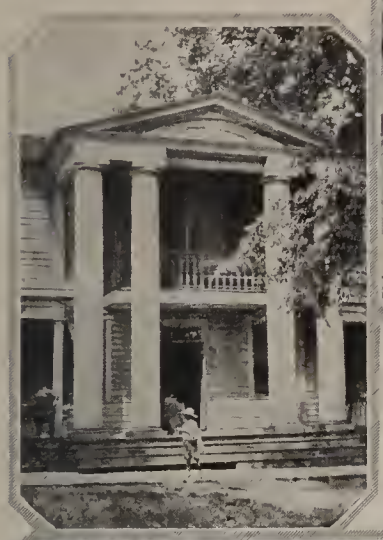
There is nothing bleak about the scene in Georgia. It is a mellow, rolling country with sweetly lilting hills

(*Continued on page* 72)



The home of Judge Emory Spear at Macon, which was built in 1840, *is of the pseudo-Greek Doric style surmounted by unusual balustrades. The portico emphasizes the U-shaped plan. The rooms on the main façade are entered only from the portico*

(Below) In Milledgeville, once capital of Georgia, is found this old example of the pseudo-Greek Doric order, the work of a carpenter designer



(Below) A house in Covington with an interesting Ionic portico, a free-hanging balcony and delightful balustrade. The lower balustrade is a later addition





(Below) Barrington Hall, at Roswell, built in 1830, *is an attenuated Doric type. The colonnades on east and west face two gardens*



Gable ends with brick chimneys give balance to this old design in La Grange. The main roof continues out over the portico. The grouped windows are unusual



One of the few examples of the Ionic order is found in Milledgeville. The wooden capitals are beautifully hand-carved. The doorway has an elliptical fanlight



One of the decorative advantages of books is that they fit conveniently into narrow spaces. In the book room to the right an effective use is made of pilasters to create narrow spaces. Cupboards are built in below the shelves

(Below) The book room in the New York residence of William Hayward is enclosed by built-in bookshelves surmounting cupboards. The doors of the shelves are glassed to preserve the books from dust. Vernay was the decorator

Hewitt



(Left) Books ranging from floor to ceiling give a room a richness of color that is unique and distinctive. The lower shelves should be for folios and the others for quartos and octavos

(Below) Fortunate is the man who has a paneled book room, for the flatness of the panels affords a pleasing and dignified contrast with the irregularity in color and size of the books





BOOK ROOMS OF BEAUTY AND CHARM

Some Suggestions for the Most Practical and Most Decorative Method of Storing Books

ALDOUS HUXLEY

IN most houses books are apt to be too much scattered. Each sitting room will have its bookshelf, and the overflow will find its way into the bedrooms. There is too often an unnecessary and generally hideous multiplication of small and flimsy pieces of furniture for the reception of books. As more books come into the house—and books are things that tend, insensibly but steadily, to increase and multiply with the passing years—the owners find themselves forced to acquire new receptacles to accommodate them.

This is the wrong way of storing one's books. The method is doubly inconvenient. When volumes are scattered by twos and threes, by dozens and scores, here and there over the whole house, it is often impossible, without a great deal of unnecessary trouble, to lay one's hand on any specific work at a given moment. To find one book, one may have to look through ten or a dozen bookshelves placed in as many rooms. The other undesirable consequence of this method of storing books is that it leads, as we have already pointed out, to the multiplication of superfluous pieces of furniture. The presence of many little bookshelves dotted here and there all over the house gives a certain air of restlessness. The books themselves, seen in small quantities at a time, do not produce their full decorative effect; the little shelves are generally uninteresting, and often positively ugly. Every consideration, practical as well as esthetic, emphasizes the desirability of forming a book room or, at least, of turning a part of one of the ordinary living rooms into a storehouse for the accommodation of our literary possessions.



An effective corner in the Spokane home of J. A. Reinhardt. Mrs. John Adson, decorator



Circular top niches, flanking a fireplace, afford an excellent place for bookshelves

Books as Furnishings

The essence of a book room is that the shelves shall be a more or less constructional feature of the room. The presence of books in such a room is not fortuitous; they do not occupy a casual piece of furniture which might be removed at pleasure. No; the books and the shelves that accommodate them are an integral part of the room, almost an architectural, furnishing feature, like a window or a fireplace.

Massed in a single room, one's books become orderly; it is possible to find the volume one requires without a lengthy search. At the same time the books are seen to their best effect, and a room of remarkable beauty and charm will have been created.

We have spoken purposely of a book room, and not of a library, because the words "book room" are the more intimate, the less solemn term. The distinction between the library and the book room is largely a matter of size. The people who possess enough books—several thousand at the least—to create a library on the grand scale are comparatively few. But innumerable households treasure the several hundred volumes which might be stored in a small and intimate book room. A library is a place in which one stores a great many books which one is never likely to want to read—books of reference, old folios, complete works of writers once famous, but now, it must be confessed, a trifle dull. In a book room one keeps the books one likes to have always at hand, the books that one really reads.

Shelf Spaces

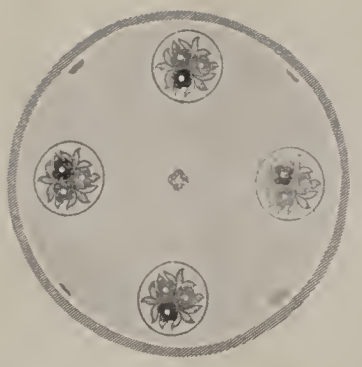
The book room in its most complete form is, of course, a miniature of the library, that is to say, a small instead of a large room, of which the walls are completely lined with shelves. In a great many rooms the projection of the chimney leaves two shallow recesses on either side of the fireplace which may easily be fitted with shelves. This will generally be found a particularly happy arrangement. The bookshelves on either side of the hearth serve to bring out the architectural qualities of the chimney piece.

In houses where there are recessed cupboards in the walls, a very pleasing effect may be produced by fitting one of these cupboards with shelves, and turning it into a book cupboard. Niches may be treated similarly. Indeed, the problem of what to put in the niche is, perhaps, best solved in this way. One great advantage of the converted niche or cupboard is the fact that it can be provided with a glass door. Books, as any housewife can tell you, collect dust at a

(*Continued on page* 68)



The colors in the design of the cretonne shown above are blue and rose. The ground comes in either cream or mulberry



A French cotton material has a black or white background with the design in brilliant colors

FABRICS FOR USE THIS FALL

***Fabrics** from B. Altman & Co. Room decorations by Mrs. Emott Buel*



A charming toile de Jouy comes with the background either rose or French blue. It would be effective for curtains or upholstery





(Above) A durable striped mohair comes in taupe, tobacco brown, mulberry or blue



(Above) An attractive flowered taffeta may be had in rose, old blue or a delicate heliotrope



Effective striped taffetas may be had in almost any combination of colors and are a striking note in any room



Cotton sunfast material can be used for curtains or chair coverings on a sun porch. They come in a variety of stripes



(Left) A cotton tapestry, delicate in effect, has a gray ground and flowers in harmonizing tones of blue, green and rose



The Chinese design of this effective linen comes on a green, tan, French blue, cream or restful gray ground



Martin

The residence of Mr. Raymond B. Mixsell at Pasadena was formerly the property of C. W. Leffingwell, Jr., one of the most distinguished amateur gardeners in Southern California, and the present owner has added to the gardens. Wilbur D. Cook, landscape architect



TWO CALIFORNIA PLACES

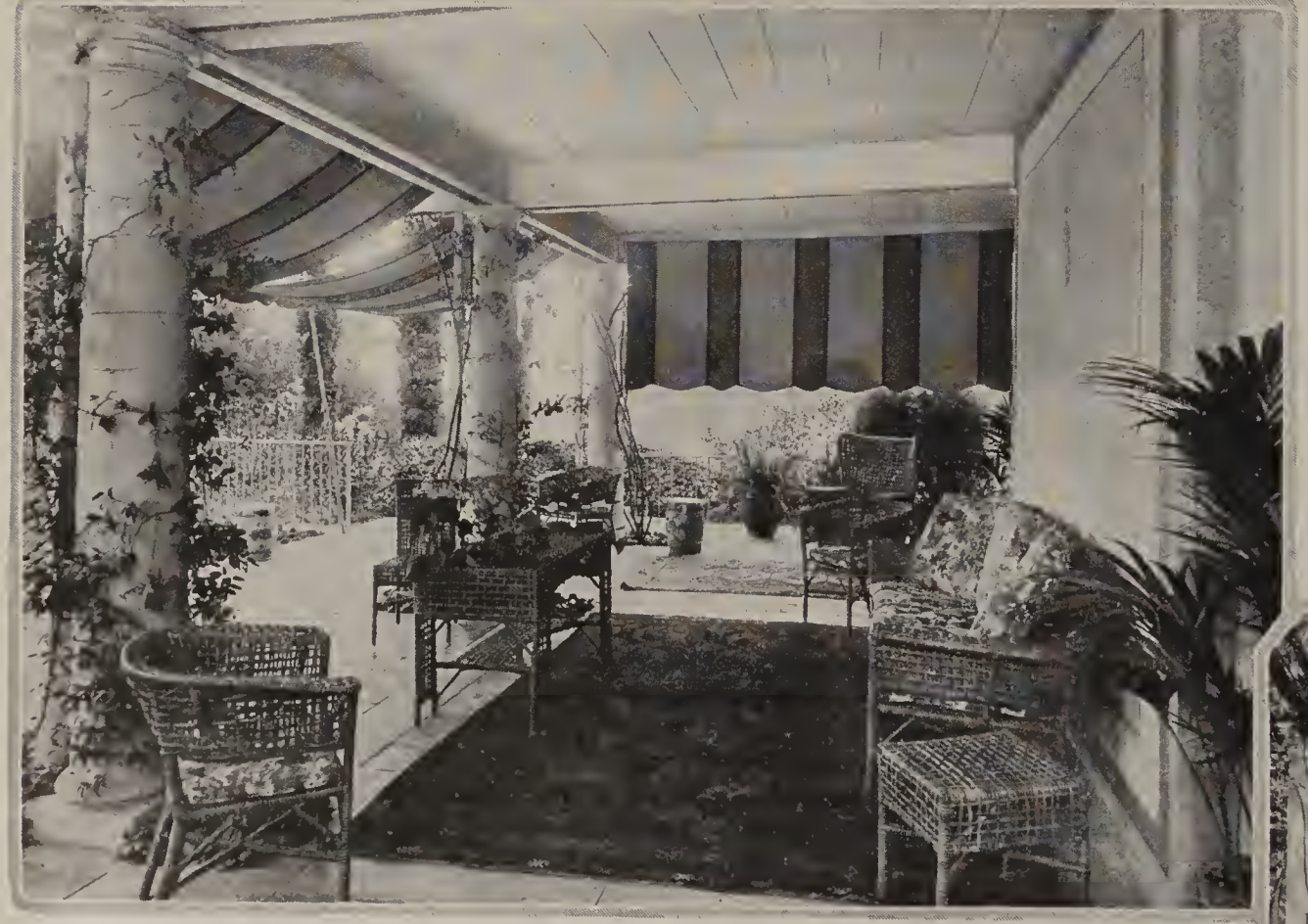
MYRON HUNT, *Architect*



A pleasant touch of the Spanish style is found in the balcony with its turned wood balustrade. An abundance of vines clothes the house, giving it a desirable air of age

One of the garden paths lies on the axis of the dining room window. Midway it politely divides to avoid an old overshadowing tree

The home of William G. Mather, at San Rafael Heights, Pasadena, is an impressive example of the brilliant work being done by California architects in developing unusual sites into homes and gardens of rare beauty. The house crowns a high hill, its terrace commanding a view of the gardens built on the steep hillside below and the Sierra Madre mountains beyond



The climate of California makes constant outdoor living a delightful possibility, and California architects have developed the porch and terrace to a high degree. Unfettered by tradition and not afraid of color, they mingle wrought iron and tile and wood and stucco, swing richly colored awnings out on medieval iron standards, and use for furniture pieces that are frankly of bamboo from the Far East



One of the paths along the top of the hill leads to the east front of the house. It is flanked on one hand by a pergola of concrete pillars and rustic roof, and on the other by a high planting set in a bank held up by the concrete wall. From this point the land drops away. There is an iron rail, a slope of garden, filled with luxurious growth, then the long flight of steps shown on the opposite page



The gardens of the Mather house are a recent addition. The house was first designed by Myron Hunt and Elmer Gray, architects. Mr. Hunt has recently completed the gardens, building out the terrace and its supporting walls and setting in the long flights of cement steps that lead up on each side. This massing of cement in strong, substantial lines is highly effective





Building such a long flight of stairs may at first appear a bold experiment, but one finds its counterpart in Italian gardens where steep hills demand the same treatment and the overshadowing foliage is equally luxurious as it is in California. When the planting on each side of the wall has completely grown up, the lines of the stairs will be softened and the long walls patterned with the arabesques of leafy shadows

At one point on the hillside the parapet encloses a leafy spot that commands the stretches of the Arroyo Seco and its bridge, with the Sierra Madres in the distance. All through this garden effective use has been made of potted plants, a custom that might well be extended to other parts of the country. Here also is proof that cement, when properly used, is a desirable medium for the building of garden walls and shelters

THE HOME FIRE HAZARD

Rules and Precautions the Following of Which Will Do Much to Lessen the Huge Annual Fire Loss Throughout the Country

ETHEL R. PEYSER

THE chief underlying reasons for fires in civilized communities are: carelessness, ignorance and panic.

The immediate causes are: kitchen stove and range maladjustments; heating stove and furnace and pipe lapses; trouble in chimney flues and pipings; carelessness with lamps, gas, oily rags, cleaning fluids; soot deposits of soft coal; spontaneous combustion; bad insulation; no insulation; cigarettes, etc.; no means to put out a fire when it starts; and, topping it all, hidden electric diseases cause almost more fires than any other one cause.

In rural farm communities there are the forest and brush fires, which we need consider but grudgingly here, the many fires which catch from roof to roof, and the fires from the chimney which starts one's own roof afire. Then there are lightning, incendiary fires by tramps, kerosene oil lanterns; creosote from the smoke and soot in wood-burning communities disintegrates the mortar in the masonry, and as the woodwork comes in contact with the chimneys, fires are the result. To these are added the other hazards common to all modern life today.

Farmers or those living out of the range of the fire department should be more especially equipped against fire than any other groups. For example, a ladder is a great necessity, and yet many people who are in isolated places never spend a little money on a good one that might save the roof and then the home, to say nothing of lives.

Dirty lamps with loose connections cause many a fire and should be thought about seriously. Wet days on the farm are great fire makers, for clothes are put near to the fire, and whoop la!—a very warm fire ensues! Candles, too, are handled carelessly and should be treated as inflammable material when they are lit. Most ashes will spontaneously burn if set away, as the fine bits of coal and grease adore fire. Lanterns plus hay if not carefully used are another cause of fire. So carelessness really is the root of 99% of fires, and yet we indulge ourselves in this ruthless pleasure.

PROBABLY the kitchen is one of the best little hatcheries in the home for fires. Why that is, is easy enough to see. The chief cause here is negligence and its first cousin, ignorance.

Fires are swift followers of these conventions:

Ignition of wood floors under, or walls back of, stoves; drying wood in ovens; kindling left over night too near the stove; clothes hung on backs of chairs too near the stove or on the clothes horse too near to the stove, especially if they have been cleaned with gasoline or other cleaning fluids; thin clothes, flimsy sleeves catching a flame make delightfully hot and dangerous fires.

Fires may be guarded against in these ways:

1. Metal shields projecting at least 6″ at the sides and back and 12″ in front of ash pans should be placed under all kitchen stoves standing on wood floors.

2. All ranges on wood or combustible floors and beams that are not supported on legs, and have ash pans 3″ or more above their base, should be set on brick foundations.

3. Large ranges, if under combustible ceilings, should have metal hoods above with a ventilating pipe passing to the outer air through a sleeve or asbestos packing.

4. Wood stud partitions back of ranges standing 12″ or less away should be shielded with metal from the floor to at least 36″ higher than the ranges.

5. It should be remembered that tin, zinc or sheet-iron used to protect woodwork from heat should be so placed that there will be an air space between it and the wall.

6. If a metal is against the wood, it only serves to conceal charring without preventing it. Bear in mind that bright tin reflects more heat than sheet iron.

7. Watch stovepipes for parted joints and rust holes; clean soot from chimneys and stovepipes at stated intervals; do not allow plaster back of stoves to remain broken.

8. There is now a fine asbestos product made which is a mixture of cement and wood and asbestos which if placed under the stove or even back of it will prevent fire. This material is not cold to the foot, can be highly polished and is most delightful in a well groomed kitchen. This too can be used for table tops and is polishable by a mixture made for its express demands.

This asbestos wood is invaluable for partitions, obviating very thick and expensive walls; and due to its lightness it can be used for light frame houses and insure fire protection. It is used for switch-board and other insulations by electricians, etc. It takes various stains and finishes in imitation of wood or marble, is rigid, light and fireproof.

It is the same physically as wood except that it is fireproof, takes a higher polish and is harder. It can be used not only for making walls, floors and ceilings fireproof, but window casing, partitions, base-boards, cabinets, and all trim. It is moisture resisting and impervious to weather conditions.

THE people that are the most careful of the pocketbook seem to forget the ordinary fire peril and don't seem to realize the necessity for concentration on the cures, probably because they are optimists and do not think of any trouble—yet why pay so dearly for optimism?

For example, most stoves should be at least 24″ to 30″ from these things that combine so affectionately with them and should be at least 6″ off the floor if not standing on metal or asbestos wood. If lath and plaster are protected by a metal shield, then the stoves can be within 18″ with safety. A fireproof material should be at least 36″ square on the floor to catch flying embers from stove or fire.

The fire clay linings in the stove should be watched and seen to be sound, and the fire in any stove should never be made above the fire clay linings. Possibly none of us has heard of these things before and they sound like the cry of an alarmist. Never fear. It is better to cry before you're hurt, sometimes, than afterwards!

Never put kindling into the oven.

Deposit all ashes in metal receptacles or upon non-combustible floors, removing same from building at least once a week. Barrels or boxes should not be used for storing or carrying ashes unless they are constructed entirely of metal.

Before starting fires in the autumn, thoroughly clean out the furnace and flues thereto, also the fireplaces. Carefully examine them and immediately repair or replace any defective part. Don't burn out chimneys and flues by making an especially hot fire with paper, etc. Main chimneys should be cleaned from roof to cellar. All stovepipes where entering chimneys should be provided with metal collars and rigidly fixed in place. Replace any tile, crock or flimsy flues and chimneys with substantial brick chimneys.

Gas stoves or other heaters should have a ventilating flue to carry off the burned gas fumes, which are poisonous. Do not use portable rubber or similar tubing, but connect all gas stoves rigidly and securely with gas pipe. Examine valves and see that they are tight and do not leak.

Never permit a stove of any kind to be set up without stone, brick, concrete or metal protection underneath, or near a partition without a metal shield and air space. Never run stovepipes through partitions, or paste paper over flue holes.

All types of open fireplaces or stoves, especially where there are children, should be provided with substantial spark screens.

Don't throw waste paper on an open fire unless you watch it more than carefully.

Every period of extreme cold results in numerous fires due to forcing the heating apparatus. Keep this in mind next winter. Watch your heater.

Keep hoods and pipes of kitchen range free from grease and lint by cleaning with hot water and lye.

Do not hang clothes or bags near stoves, or on stovepipes or steam pipes or on electric bulbs. In the case of the recondite furnace whose being we take for granted, the same principles apply as to the stove. For safety, asbestos about the wood and adjacent places makes safety sure,

(*Continued on page* 78)



The tile roof—either hand or machine-made—requires a house in the Italian or Spanish style. It is a roof rich in color and very distinctive

IF YOU ARE GOING TO BUILD

Start the Study of Your House at the Roof and Survey the Great Variety of Roofing Materials Available Today

MARY FANTON ROBERTS

THE house of our dreams is usually built with its foundations in the clouds and its pinnacles piercing the sky; with balconies that look out over the world and windows through which the sun is ever streaming. And about this house the wind blows with gentle fragrance.

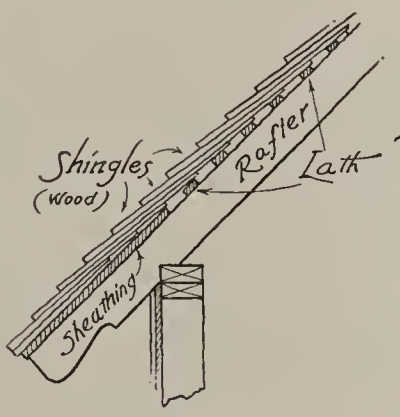
Our dream house rests on the peak of the world, yet is bright with human interest. Our friends come to us there through hospitable doorways, past deep rose gardens and lily-bordered paths. From our kitchen windows up in the clouds there is a scent of wild thyme, sweet lavender, and pungent mint. In the further reaches of this dream garden there are vegetables in all the colors of the rainbow, bordered with lilacs for peace in May, and honeysuckle for joy in June.

The Roof First

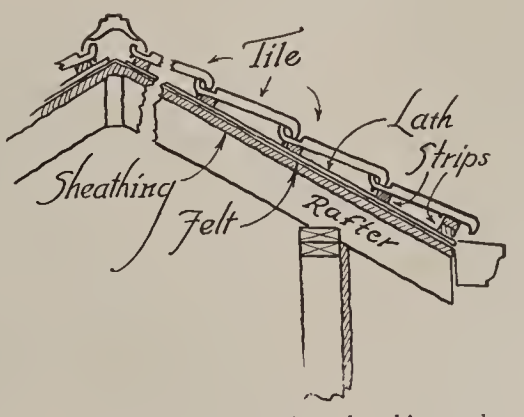
When I think of my dream house it is always the roof I first see, with turrets and chimneys and graceful lines, with windows peering out of raised, sleepy dormer lids, and doves murmuring softly and whirling about the chimneys, as I remember seeing them years ago over the little rose-tiled housetops of Bruges.

In planning our real home I think we are apt to think first of the roof, then of the walls, moving on down into the foundations. It isn't the builders' way; but most women build from their dreams out to their homes. So, why not plan a house the way we dream it?

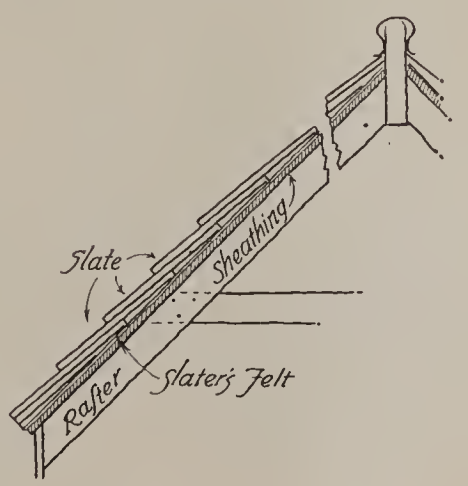
IF you want a home that pleases you enough to live in, or someone else enough to buy, you have got to begin from the very beginning to study all the problems this building a home actually involves. You have got to think about the soil, the location, even the sun and wind. You should give weeks to your designs, plans and specifications. You should have a generally well-informed outlook on building conditions and building materials. With this issue of HOUSE & GARDEN begins a series of articles on the construction of the house. They will run for several months, covering the house from ridge pole to foundations. This month the subject is Roofs. In October we will consider Walls.



Wood shingles may be laid directly on the lath, but a better method is to cover the rafters with a solid wood sheathing



The tile roof requires sheathing and felt, the interlocking of the tiles being set on lath strips and fastened with copper wires



Slate roofs, especially the thicker slate, are laid on a strong roof construction, over sheathing and a coat of slater's felt

Years ago I decided that the roof of my home should be bright moss-green uneven slate, though in those days they didn't exist in the building world. Today these slates are being manufactured. They have come in plenty of time for my home.

But if you are really going to build, the best plan of course is to select roofings that are in the market; old or new tiles, slate in any tone or in many combined shades, shingle thatch, picturesque and fireproof, wood shingles, also fireproof, or any one of the many asbestos roof coverings which imitate tile, slate or shingle, and come in almost any shade you want. And there is the felt composition roofing which looks like a checkerboard when it imitates tile, but is like a blanket of moss when left undisturbed in natural sheets. It is possible today to get illustrated pamphlets from any of the manufacturers of roofings, and in some instances samples will be sent showing both color and texture.

Color in Roofs

If you are building with a forest background, the brilliant roof—green, orange, or rose—will add greatly to the beauty of the picture. On a village street the softer tones or combinations of tones are more desirable. Think of color when planning the outside of your house, for so much interest can be secured from the tones of the wall or roof. Part of the joy one has in remembering the Riviera, the sea-coast



Wood shingles can be used with stone, clapboard or shingle walls. When stone walls are chosen the color of the shingle should be one tone, enough variety being found in the walls. Broken gables, as in this home of L. C. Frazer at Ridgefield, Ct., give added character to the roof. Grosvenor Atterbury, architect

towns of France or Bermuda, is the color of the walls or roofs of the houses.

You owe it to yourself and to your environment to make the structure which is to be the expression of your own taste also a joy to the community. It is not enough these days to have a home that is a protection from weather and neighbors. The community spirit demands also that the shape and color of your roof should be in harmony with your walls and appropriate to the landscape. All of this may involve a little additional study of architecture, but once you are a prospective homemaker you will enjoy reading anything that relates to the development of your home. And the more you study about building the more you will realize that a certain amount of conformity to existing types in architecture is necessary; not because these types exist, but because they came into existence reasonably. The heavy weight of a tiled roof would seem absurd on a light wooden structure; slate would be harsh on an old Colonial dwelling; and thatch, while picturesque on an English Cottage type, would not suit a French château or an Italian villa. Choose a roof that suits your mood and try to hold that mood through the development of your home.

Variegated slate above walls of tapestry brick, face brick laid in patterns or half-timber work makes a handsome roof. This is desirable for a Tudor house, such as the home of George Arents, Jr., at Rye, N. Y., of which Lewis Colt Albro was architect. It is also especially applicable to Georgian houses



I asked a famous roof man the other day the best methods of hanging modern roofs. "Why, everybody knows," he said. "Build up to the roof and just put it on." But that isn't the way the builder talks. For the tile roof, both hand and machine made, there is an approved modern method. The slate maker has a practical way to insure the permanence of his roof. The wooden shingle today is handled with a technique of its own. The softly curved shingle-thatch has intricacies of construction that first bewilder you and than win your respect. The asbestos shingle boasts the simplest mechanism and is exceedingly picturesque. Now that the question of permanence in color is being solved its appeal is boundless. Because the roof is so important, not only for beauty but for protection and comfort, a careful study of each type of roofing and the methods of construction is essential.

In spite of the absorbing interest the picturesque side of roof building may have, if we are practical home builders we will decide very early in the game just what material to use for our walls—concrete, brick, stone or wood. Most people see their home as a whole from the very start. They know the way it is

Steamed shingles rounded to give the effect of thatch are an American interpretation of the old English cottage roofing. It can be used above stucco walls. Irregularity in laying the shingle adds to the effect. This treatment was used in the home of Robert Appleton at East Hampton, L. I. Frank E. Newman, architect

going to face, that "apple trees will surround the back porch", that "the big pine will be near the front gate", that there will be "roses on the south wall" and "a window seat that looks out over the valley". And of course the walls in this picture are seen definitely as to color and texture. If you decide that the walls are to be of concrete, stone, or English half-timber construction you then select, if you like, the new thatch roof, which will give you great satisfaction. You will find it both durable and picturesque. It is, in effect, a close "runner-up" to the old English thatch roof, which is laid with bundles of rye, but has an advantage over the old thatch of being fire-proof and a shade more formal in effect, better suited to houses of dignity than the roofs that carry flower gardens all summer long, as do those on the enchanting little dwellings in the farm lands of England, France, Bavaria and Holland.

The new American shingle thatch is less fairy-like than the blooming roofs of the Continent, but it is graceful, interesting and sanitary. The shingles of this new thatch come stained in tones most closely resembling old rye roofs.

By an ingenious method of sawing a shingle butt and by using the shingles of uneven sizes



and laying each course out of horizontal, in long irregular waves, an effect of picturesque, soft irregularity is gained that is immensely like the old thatch. The width of the exposed surface of each course varies from 1″ to 5″. There are no sharp angles or corners on any points of these roofs, and the eaves, valleys, gables and dormers are rounded. With three shades of color combined on one roof an effect of soft beauty is gained that is remarkable. These shingles can be secured in brown, green and mixed brown, so that an effect can be secured of either the fresh or the weathered thatch. The life of a shingle thatch roof is greatly increased over the ordinary shingle because the average exposure of each course is from about 1½″ to 3″ instead of from 4″ to 8″. Certain protective stains are also used.

The foundation for shingle thatching is first the rafters, which should be especially strong, for the many courses of shingles are heavy, augmented in rainy weather by the quantity of rain the roof absorbs. Over the rafters there should be, preferably, a roof-boarding or sheathing which follows the curves set by the rafters, and over the sheathing a heavy ply roofing felt on which the thatch is nailed.

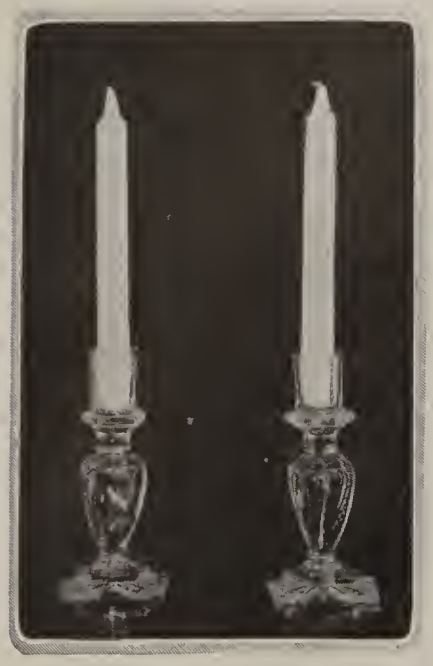
(*Continued on page* 68)

On the Colonial type of house, where walls are stone and clapboard or brick, varicolored wood shingles are an advisable roofing. If walls are entirely of stone or brick, then slate may be used. Shingle has been combined with stone and clapboard in the home of I. E. Edgar, at Summit, N. J. Charles C. May, architect

(Right) Italian pottery candlesticks 12″ high are $15 a pair. The bowl is $20. They may be had in oyster white or pale green



The crystal lamp shown below is $35. It measures 17″ high to the top of the shade. The attractive, three-cornered chintz shade is $15



A pair of these quaint crystal candlesticks would be charming in a Colonial room. They are 6″ high and $30 the pair





(Left) A pair of brass candlesticks with crystal drops is $12.50. Flower painting $60. The pottery figurine is $12.50

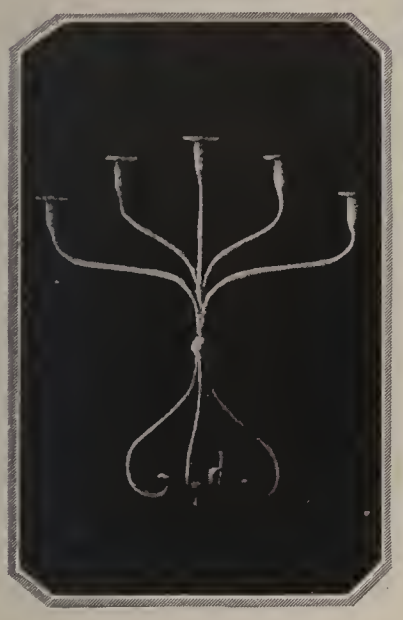


A pair of graceful wrought iron torchères is $35. The Cantigalli fruit dish is $125 and the 17th Century Italian walnut table, $90

SEEN IN THE SHOPS

These articles may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.





(Above) A graceful five light candelabra comes in wrought iron. It is 23" high and may be had for $20



(Above) Deep yellow pottery lamps have yellow parchment shades decorated in black. The cost $36 a pair

(Left) Black-eyed Susans look especially well in this amethyst glass vase which is 15" high and costs only $8



This slim wrought iron lamp is $25. Shade is pink chiffon and French blue ribbon



A flower stand of exceptionally good lines is of wrought iron and gilt. It is 42" to the top of the pan. $35

(Right) Walnut table 26" high, $45. Wrought iron and gilt lamp with dull blue gauze shade, $17 complete





A painted wooden lamp in flame color and blue is $25. It may also be had in other color combinations. The taffeta shade in two colors to match is $25

September — THE GARDENER'S CALENDAR — Ninth Month



Division of the peonies and other perennials can be started this month



Watering with liquid manure will help to keep the dahlias thriving



Early frosts can be kept from tender plants by night coverings

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.				1. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. If the ground is dry, water the drills well before sowing the seed.	2. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close, leaving no stubs, and paint the wounds immediately.	3. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.
4. It is not too late to start a strawberry bed for next season, if potted plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.	5. Do not stop cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which when carried over the winter will turn brown in spring and be hard to eradicate when the lawn is put in order.	6. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.	7. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.	8. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under in the customary manner. No orchard should be grown in sod.	9. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.	10. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. When well cared for they will last for several seasons of actual use.
11. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemums, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.	12. This is peony month in the flower garden. If you want good results next year it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and resetting.	13. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as salt, hay or similar material.	14. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.	15. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.	16. This is one of the best periods of the year for seeding down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.	17. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent immediately, as early planting means better results. It gives the bulb a chance to form a root system.
18. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth.	19. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.	20. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation however, must be discontinued as soon as the buds show color and signs of opening.	21. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops, with the idea of remaining after these crops have been gathered.	22. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.	23. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.	24. Cold-frames that can be protected throughout the winter should be used for sowing hardy vegetables like cabbage and cauliflower with the idea of carrying them over and planting out early in the spring.
25. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and hot days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.	26. Before the leaves begin to fall, look the garden and grounds over carefully with an eye to changes in their arrangement. The reason for this is obvious—you can tell now just where mistakes in the scheme exist.	27. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.	28. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.	29. Wire grass, rye grass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.	30 It would not be amiss with late growing crops such as celery, rutabaga, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.	*What right have we to blame the Garden* *Because the plant has withered there?* *—Hafiz*

WHAT'S this I hear 'bout moonlight bein' cold an' dismal an' kinder like a buryin'-ground on a damp night? Ain't them poets an' such-like who write that sort o' trash never been in the country on a late summer night when the harvest moon's jus' a-washin' the world in soft yeller light?

'Bout eight-nine o'clock of an evenin' she comes up, the harvest moon, climbin' slow an' steady from b'hind the woods 'way off yonder across my medders. Seems like ye could purty near reach out an' touch her, first-off, she's that big an' round; an' the two faces on her—the Man's with his broad smile an' kinder bumpy eyes, an' the Lady's with her purty nose an' chin tilted up like she was lookin' into Heaven—are mighty human.

It's the light, though, that gits ye the most. 'Tain't cold an' silvery—no, it's more like pale, hazy gold coverin' ev'rythin'. Short distances look long an' long ones short. Nothin' ain't real, like, but rather calm an' still an' soothin'. An' it all sorter sinks into yer soul and washes it clean.

Moonlight cold an' dismal?—Shucks! —*Old Doc Lemmon.*



For dignified yet friendly effects hollyhocks are in a class of their own



Before pulling root crops, test their size with the forefinger



Don't forget written garden notes to guide your plantings next year



The thrifty vegetable garden at this time of year depends largely upon sane watering and abundant cultivation



It is a good plan to weigh part of the potato crop to determine the best variety, with a thought for what to plant next year



August and September are recognized as evergreen planting months. New stock should come from reliable nurseries

A house at *Rainham*, Essex

Built of varied colored *brick*, with stone quoins, sills, and base mouldings, with a *fine* projecting wood porch, the *details* of which are very refined, it possesses a quiet *air* of distinction and comfort. The wrought iron *gates* are of the best work of the early *XVIII th* century.



A good example of the *English* architecture of the later *Renaissance*



It was the *furnishing* of homes throughout *England*, similar to the one illustrated above that inspired the great *cabinet maker* of St. Martin's Lane, *Mr. Thomas Chippendale*. He designed the original *chair*, now authentically reproduced by *ourselves* and shown in the accompanying illustration.

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Now is not too early to think of winter



The Only Weather Strip with a Constant Floating Contact

Keeps Out 40% More Cold Air Than Any Other Weather Strip

The service you want is the service you get when you close the cracks around windows, doors and transcms with Monarch Metal Weather Strips.

Test after test by foremost building engineers has proved the fact that Monarch Metal Weather Strips are 40% extra efficient. The reasons why are easy to explain.

First: The floating contact provides a constant weather-proof fit of windows, doors and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. Every one knows that wood expands and contracts with changes in the weather. No other strip follows the wood and keeps the contact over the crack constant and even.

Second: Windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube—a further distinction from strip which fits in a wooden groove—makes double-hung windows slide like they had ball bearings.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. They make a house weather-proof against wind, rain and dust. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. They are easily, quickly and economically installed, because they are fitted in the factory ready for attachment.



An illustration of the exclusive Monarch tube within a tube. The metal tube on the frame fits over the metal tube on the sash. Frictionless and weather-proof contact between them floats and is kept constant, regardless of any swelling or shrinking of wood parts of the window, because of the flexible construction of the strip on the frame.

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MONARCH
METAL WEATHER STRIPS

Secret Furniture From France

(*Continued from page 31*)

tension screens to shade the eyes from sunlight or fire heat, and sets of library steps that fold into a table, such as the set which Sheraton devised for George III.

Ingenious as are the pieces designed by Sheraton, the French "trick" furniture is unrivalled, and Sheraton and his contemporaries did, as we know, receive inspiration from Louis XVI furniture and undoubtedly their own mechanical ingenuity received impetus from the *ébènists* working in France. Of these "trick" furniture makers David Röntgen stands at the top.

Lighter Pieces

Goethe's "Wilhelm Meister" gives us the pretty story of the fairy lady who journeyed whither her mortal lover betook himself, safely restive in a little box which Goethe compared to a desk constructed by Röntgen in which "at a pull, a multitude of springs and latches are set in motion". Under Louis XV the heavy furniture of the Louis XIV period was giving way to smaller, lighter pieces. The great uncomfortable rooms of the Grand Monarque's reign were being replaced by apartments of small rooms of intimate character and, in consequence, the style of furniture was altered to conform to these new conditions. Little tables for boudoir and bedroom came into fashion and were really indispensable. There was the *Poudreuse,* or toilet-table, the bed-table for the early breakfast, the *vide-poche* (a "catch-all" table), and other like pieces. The reign of Louis XV has been called the epistolary age *par excellence,* and naturally writing tables of all sorts and descriptions came into vogue. All these pieces of furniture lent themselves to secret-drawers, hidden flaps, etc. Some of the writing tables appeared at first glance to be ordinary tables, but their tops slid round on pivots, or back on grooves, revealing writing accessories and desk arrangements. There were game tables of like construction. Then there were the desk-tables, the upper or desk-part of which could be lifted off, inclined, or thrown back. The variety of these little *"tables très composé"* was infinite. The Sieur Loriot set his wits to work to devise a flying-table for Louis XV, and this the King exhibited at the Louvre to the admiration of the Court. A contemporary account in the *Mercurie de France* reads as follows: "M. Loriot has devised a sort of magic table. When the company enters the dining-salon not the slightest appearance of a table is visible; one sees only a smooth floor (parqueterie), in the centre of which there is a rose (pattern). At a signal the leaves (of the rose) sink below the floor and a table, bearing a meal, rises up in the place".

In his *Journal,* Barbier tells us of the clandestine visits of the Maréchal de Richelieu to the sprightly Madame de la Popeliniere by the route of a secret passage which opened into what was apparently an armoire with mirror-doors. This age of gallantry certainly encouraged ingenious furniture makers to exert their skill to provide hiding-places for the epistolary treasures of the love-lorn, and so the Louis XV *ébènists* laid the foundation for the ingenuities in furniture-making that were to culminate in the work of David Röntgen and his contemporaries of Louis XVI's reign.

Röntgen was born in Herrenhag and later went with his family to the town of Neuwied near Coblenz, where he probably made all his French furniture. Although a German, he had his warehouse in Paris and was a member in high standing of the *maître-ébènists* of Paris. In the year 1772 he took Kinzing, a celebrated clockmaker, as his associate and two years later we find him in Paris, being introduced by Wille. At this time he traveled about with a van, peddling his furniture. His fame became fairly established in consequence of his journey to St. Petersburg in 1776. Röntgen had made up a van-load of fine furniture which he felt sure would attract the attention of the Empress, but to his chagrin he found the great Catherine feeling very poor in consequence of supporting the Russian campaign against the Turks. However, the Empress consented to visit Röntgen's exhibition and set a day for it. On the very eve of the projected visit, news reached St. Petersburg of the Russian victory at Tschesmé and Röntgen, a natural-born salesman, bethought himself of carving the date of this naval engagement on a clock which ornamented the top of a *secrétaire,* and to which date on the marble a bronze genius pointed! The next day the Empress arrived to inspect the furniture and was so flattered by Röntgen's agility that she felt an acknowledgment of the compliment he had paid Russia could only be made adequate by the purchase of the whole collection!

Röntgen's Royal Recognition

Röntgen became *"ébènist-mecanicien de la Reine Marie-Antoinette".* He had a passion for making trick-furniture and his little *cubinels,* etc., became veritable *boites à surprises.* In the Museum of the Academy of Sciences, St. Petersburg, Catherine II presented a remarkable reading-desk made by Röntgen, every feature of which could be transformed, we are told, into some other. Röntgen hid his ingenuities beneath inconspicuous exteriors of simple design. Few of his pieces were signed, and these few have his initials stamped in such a place as a middle drawer. Fortunate is the possessor of a piece of Louis XVI furniture who comes upon these initials honestly inscribed! Röntgen was assisted in his *marqueterie* work by Cretien Krause, and it is by this *marqueterie* furniture that his fame is most firmly established. Wille writes of him in 1787 as *"le plus célèbre ébènist de l'Europe".* At least he was the most ingenious. But there are other great *ébènists* to reckon with in this period,—Leleu, Saumier, Carlin, Levasseur, Avril Paprat, Philippe-Claude Montigny, Beuman, Stockel, Weisweiler, Schwerdfenger and Reissner among others. All of them knew the "trick" of planning for hiding-places in furniture and of devising surprises, the utility of which so fits in with the modern conditions of the life of our own time that the Louis XV and Louis XVI furniture of this sort is greatly in demand and is perennially in fashion.

The Garden and the Still Room

(*Continued from page 35*)

flowers from blowing about a piece of cheese-cloth may be spread over the tray. Flowers vary extraordinarily in the time they take to dry, but if any particle of moisture is left the whole mixture will be spoilt.

In most pot-pourri a reddish tone prevails; if possible some blue flowers should be added, especially anchusa, for blue flowers, though not so fragrant, make the pot-pourri look much more attractive. Pot-pourri is often spoilt by the lack of sufficient fragrant dried

(*Continued on page 68*)



ITALIAN FURNITURE OF THE LATE XVIII CENTURY



IN all the history of Furniture there is perhaps no more interesting style than that created by the Venetian and Florentine cabinetmakers of the late XVIII Century.

¶ Inspired by the Classic feeling which left so marked an influence upon the French and English Furniture of that time, the Italians drew freely upon the *motifs* of their northern contemporaries—and with the skill characteristic of their native talent so well depicted in the Sleeping Room pictured above. Graceful in form, exquisite in each detail of carving and ornament and finish, this charming Furniture reflects the glory of late Italian art in a manner admirably befitting the well-appointed American home of today.

¶ Correctly interpreting this, as well as every other important phase of Furniture design, the collection of beautiful Cabinetry exhibited in these Galleries cannot fail to interest those contemplating the furnishment of either a single room or an entire house. Here, withal, one may achieve the end in view at a cost in no instance prohibitive.

De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

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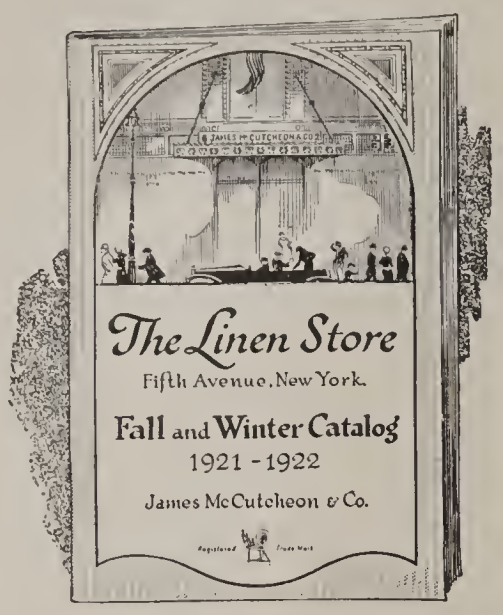
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The Garden and the Still Room

(*Continued from page* 66)

leaves, which should form the accompaniment, as it were, to the melody of the flower petals. The sweetest leaves are sweet briar, balm, thyme, sweet bay, verbena, sweet marjoram, and young walnut leaves. The rinds of tangerines cut in strips and dried are excellent. Orris root, coriander seed, grated nutmegs, and cloves may be added at discretion.

At the end of the summer a mixture should be prepared of one pound of kitchen salt, half a pound of rock salt (well pounded), a grated nutmeg, half an ounce of storax, six drams of orris root, half a teaspoonful of ground cloves, and half a teaspoonful of allspice. When all these dry ingredients have been thoroughly mixed one ounce of oil of bergamot should be added to them. A layer of this mixture should then be put at the bottom of the jar, and covered with alternate layers of petals and leaves; the jar must be kept closed, and though it should be turned over fairly frequently at first, it must not be opened on a damp day.

Book Rooms of Beauty and Charm

(*Continued from page* 53)

greater rate and in larger quantities than anything else in the world.

Glass-fronted bookshelves mean a great saving of labor to those whose business it is to keep the house and its contents clean. Unfortunately it is not always at all easy to give one's bookshelves the protection of a glass door. The niche and the narrow cupboard can easily be fitted with doors. But when we come to glazing shelves of any size the doors become so large and often so ugly, they take away so much from the beauty of the books, that we generally prefer to give the dust free play. Dust is, happily, not among the worst enemies of literature. A book may have slept under the accumulated dust of two or three centuries and still be very little the worse. From the point of view of the books, therefore, glazing is not imperative. The problem must be left to each book lover to solve as he thinks fit. Some will prefer to sacrifice the full beauty of their books to the goddess of cleanliness. Others will swallow the dust for the sake of the decoration. It is all a matter of taste, to be decided as such.

The form of the shelves is another point to be considered. Perfectly plain deal shelves are always adequate and inoffensive. Where greater elaboration is desired the beauty or ugliness of the shelves will depend entirely on the quality of the moldings employed. Where the room has a cornice care must be taken to see that the cornice of the bookshelves shall be in harmony with it, and that the two cornices coming together shall not produce too heavy an effect.

The most satisfactory treatment for the lower part of the shelves up to dado height is, generally speaking, to close them in with paneled doors so as to form cupboards. If the books are brought right down to the ground the volumes in the lower shelves should be the portentous folios of earlier days, rising through quartos to the octavos of ordinary life.

If You Are Going to Build

(*Continued from page* 61)

Of course, as with any other roof, the life is increased by having it preserved with a stain. The wood preferred for the shingle thatch is usually red or white cedar, cypress being a little stiff.

If you want to get the best results and artistic effects you must study the relation of roof to material, texture, and color of walls, and, of course, to the type of house. For concrete or stone walls, or Italian stucco, nothing is more suitable and picturesque than hand-made tiles modeled closely after the old "pipe roofing" of Spain and Italy. Good imitations of these old tiles can be found here and there in California, and I understand that there is a hand tile factory also in Florida. If these tiles follow the old model they will be roughly fashioned, molded over the thigh or knee, colored dull rose and splashed with gray-blue and blue-green. The splashing must be extremely well done to give an effect in the finished tile of rain shadows or moss stains. Some architects, who seek especially fine effects in roofs, import the old Moravian or the antique Spanish tiles, or those extraordinarily beautiful ones from China which are finished with an exquisite green glaze, especially suited to heavy concrete construction, on plain or sea-coast.

Of course, there are also on the market many excellent and practical machine-made tiles, suited to large public buildings or desirable where community building is being done and where one type of roof is desired. They are usually made from clay or terra-cotta, in rose tones after the old hand-made designs, and are very much in vogue for the Italian stucco when the hand-made tiles cannot be secured. Roofing tile is usually made of clay or terra-cotta, although some notably interesting tiles have been made of glass of the same pattern as the clay. They are laid on felt over wood sheathing and those with interlocking devices may be laid on wooden or steel purlins. When so laid, to prevent the entrance of dirt or dry snow, the joins should be pointed on the under side after laying. Formerly tiles, particularly the old, hand-made designs, were nailed to the sheathing; this method, however, is rapidly being superseded by the modern practice of fastening with copper wires from a pierced lug from the lower end of the tile.

Roofing tiles are also stamped from sheet steel, as well as from sheet copper and from tin and galvanized iron, and these are used very widely for roof covering for factories, etc., but seem undesirable for the picturesque type of a home roof so loved in America.

Slate as a roofing is not more expensive today than machine-made tile, and when cut in irregular sizes and outline, made fairly thick, and colored in the beautiful shades now employed, it becomes a most appropriate and ofter beautiful roof for certain types of houses, for brick, smooth stucco in the English Cottage style, and for the low bungalow with hip roof. It is also employed on the Georgian house. Today a substantial slate is produced by various manufacturers in quite thrilling colors, rose, green, purple, red-purple, yellow and blue. Sometimes a slate roof is laid in one tone. This is especially suitable for brick, and purple, red-pur-

(*Continued on page* 70)



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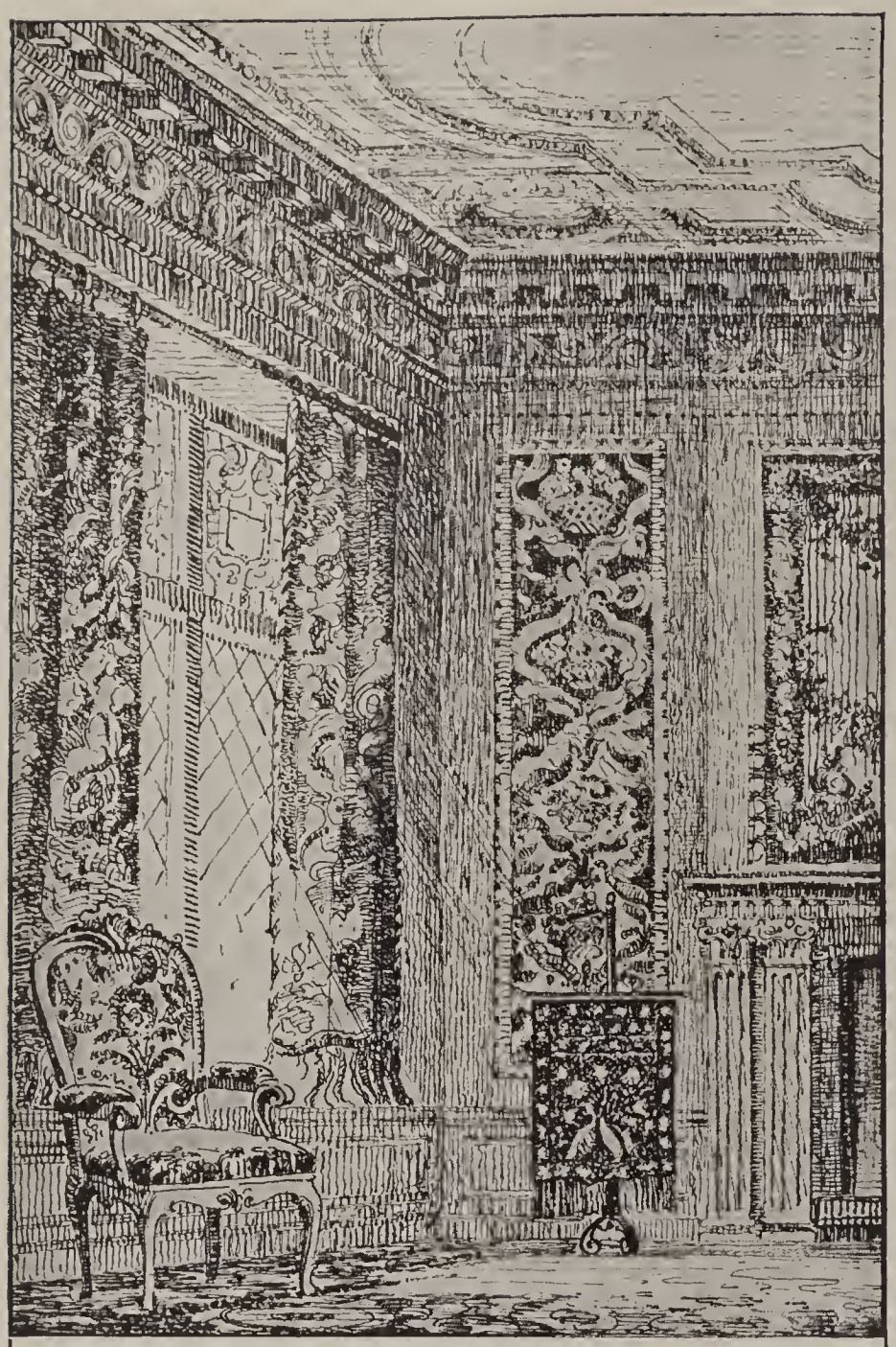
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If You Are Going to Build

(*Continued from page* 68)

ple, or green are most interesting. But where the roof is to cover concrete or wooden walls variegated slate is more interesting, furnishing a contrast with the flat tone of the house. Slate now can be had in so wide a range of colors that it is practically possible to have a roof on your house in your favorite color, one that will not only suit your walls but harmonize with your garden. Picture a tapestry brick house with a rich moss-green slate roof, in uneven sizes, with irregular edges, the window and door trim also bright moss green and the door of Flemish oak with wrought iron trim; or a concrete house, warm gray with rose roof and Holland blue shutters and wood trim.

It has been said that slate is the most permanent roof covering; in any case, slate roofs over six centuries old are in existence today. And the methods of laying slate on some of the old English houses give an effect that for picturesqueness can only be equaled by the rye thatch. In ordering thatch roofing, the technical name should be given, the thickness desired, the exposure to weather, and the color. In England, the old roof craftsmen designed each individual roof by laying the stones out on the ground just as they would be placed on the roof. Pieces of various sizes, thicknesses, shapes and coloring were thus woven into a tapestry thatch of stone with round valleys and wonderful graduated effects. Happily for the lovers of beautiful roofs today this same result can be secured in America by the use of drawings and specifications, which manufacturers are glad to furnish the builder. The irregular slate is particularly interesting with the half-timber construction house, and of course with brick it is immensely desirable. To get the best results from a sloping slate roof it should be laid on one thickness of heavy tarred roofing felt, of a kind approved by the architect. All slate should be fastened by galvanized wire nails of suitable length for the various thicknesses.

Because of its great practical value we cannot omit a description of inlaid slate. This is specially important for flat roofing that is to be walked on. Small slates 3″ x 6″ are pressed into pure, high-melting bitumen, mixed with rock asphalt, onto a backing of roof-felt. Inlaid slate is easily applied over board construction. Cutting the slate so small increases the strength 50 per cent. Inlaid slate is not affected by contraction or expansion and for that reason some architects substitute it for copper gutters. It is an especially important roofing on the top of a house where roof gardens are to be laid out or playgrounds established.

Wooden Shingles

If you wish to secure a simple homelike quality, coupled with a look of age and interesting color, the wooden shingle will continue to commend itself. It belongs to the small farmhouse, to variations of Colonial styles, and can be adapted to the English Cottage type. Now that it can be made fireproof and durable in color its popularity is steadily on the increase. It is difficult for those who are deeply interested in the true Colonial architecture to use any roof covering except the wide, hand-rived white pine shingles which are so durable and in a curious way possess great dignity. But these are not always to be had, and so many of our new Colonial houses are adopting the machine-made shingle,—red or white pine, cypress, redwood, all have their vogue.

In most localities the staining and painting of shingle roofs is essential for permanency. And in addition to the treating of shingles for durability they are fireproofed, thus becoming one of the really practical, inexpensive roofs.

Many people who have a keen color sense—and the number is ever increasing, happily—depend upon their roofs as well as their flower garden for interesting color effects. This is especially true where the house is white concrete or clapboards painted white. And the variegated shingles in the market today help to solve your color scheme. Almost every color can be found, from rose to purple red, from blue to bright red, and I understand that even yellow and orange are being made permanent.

Almost every maker of shingles has his own idea today of the wood to be used and the method of treating the wood—red cedar from British Columbia, close grained and with sapless heart is considered very fine indeed, as is also red cypress and white pine. Shingles are sawed thick and thin and in all standard sizes. They are packed and delivered in bundles. Many shingles today are thoroughly creosoted and color stained three-quarters of their length. Laying two or more shingles at random gives a distinctive and pleasing effect; with shingles as with slate, the mixing of colors in the laying of a roof brings about a fine old weathered softness that is very much liked.

Shingle Laying

In laying wooden shingles to the best advantage the rafters should be covered with strips 7/8″ x 2″ and these strips are laid on in the same method that the shingles are. No sheathing is used, as otherwise the drying process would not be so swift. The shingles are laid directly on these strips and nailed in place. Cypress shingles are usually 18″ long and 7/16″ thick at the butt. Other woods are more apt to be cut 16″ and 5/16″ in thickness at the butt. On hip roofs add 5 per cent for cutting; on irregular roofs with dormer windows add 10 per cent.

Fireproof roofing has developed enormously in this country to meet the heavy fire loss that has come from our frame houses and unprotected roofs. These asbestos shingles are in the main made of asbestos rock fiber and cement united under great hydraulic pressure. They are fireproof and waterproof and not liable to break from the timber, and require no painting. They are so light in weight that a heavy supporting structure is not necessary, but they must be laid on a solid board sheathing. It is stated with much pride by some of the manufacturers of asbestos roofing that the shingles can be laid directly over an old roof, but I find that most architects and builders prefer laying them on a new wooden surface covered with felt.

This asbestos roof covering is extremely interesting, made in imitation of tile as it takes the irregularities of the old hand-made tiles with style. It also is made closely to imitate the slate used in Tudor England. It is, however, more generally seen in imitation of shingles, gray, red, and blue, and in combinations of red and gray, brown and green. These shingles, in combined colors, are most picturesque and practically as durable as the shingle thatch or the ordinary wooden shingle. To people who think of their roofs in terms of color the variegated asbestos shingles offer an opportunity to build a roof that will suggest an autumn flower garden. We are assured that after much study and investigation and experimentation these asbestos roofs have been made non-fadable and impervious to wind and rain as well as sun.

(*Continued on page* 72)

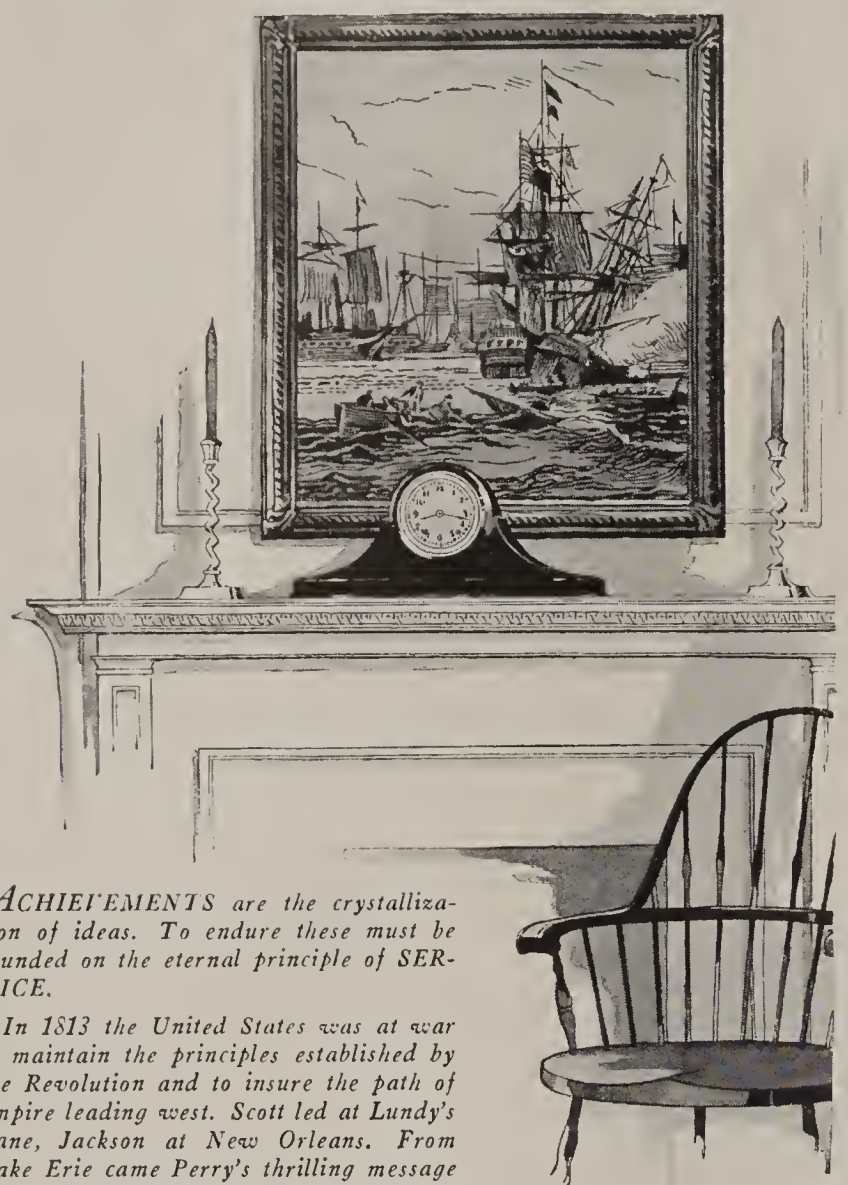
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SETH THOMAS CLOCK COMPANY

If You Are Going to Build

(*Continued from page 70*)

It would not be just to the makers of interesting roofs to fail to mention the heavy felt roofings. These are used both for flat and pitched roofs and they are made with shingle effects and in smooth sheets. The colors in this felt roofing are so fine, especially the green, that a smooth sheet of this, spread over a roof, gives much the effect of a rich bed of moss, extraordinarily lovely for a shingle house, for a log hut, for a clapboard dwelling, a bungalow, or a low concrete structure. These felt roofings are fireproof, sunproof and windproof. This roofing comes in rolls, and fixtures are furnished with the rolls including cement of the proper color.

With such a variety of roofing it seems as though we had covered the whole ground, but this is not true. There are still composition roofs, and various sorts that are used for roofing buildings designed for the more practical purposes.

Of the tin roofing, too, there is much worthwhile to be said. It is escaping from its old bondage of being the cheapest and least picturesque roofing and its good qualities are constantly catching the attention of the really intelligent and practical builder. It is increasingly popular, not only for schools, railway stations, institutions and its old smaller activities, but is also being used today for the covering of large and small houses. The tin roof is easy to apply, easy to repair, and clean if you want to collect rain water from it. It can be used for a pitched or flat surface and can be painted any color that suits your house and landscape. Moss green. Holland blue, and soft, old yellow give delightful effects.

A Partial List of Roofing Catalogs

"Johns-Manville Asbestos Shingles"—H. W. Johns-Manville Co., New York City.

The "distinctive roof" is a phrase coined by the Johns-Manville Co., and is shown in all its marvel of beauty in this fascinating catalog. Tops of lovely houses are shown carrying an infinite variety of fireproof shingles in exquisitely blended colors. There is a picturesque quality about these asbestos shingle roofs that is usually obtained only with the kind passing of many years. I would not like to start building without first studying this catalog.

"The Roof Beautiful"—Ludowice Celadon Co., Chicago, Ill.

In this richly printed pamphlet a simple and concise story is given of the origin of roofing tiles. From the illustrations, which are from wash drawings, pen and ink sketches and photographs, you gain a genuine appreciation of the beauty of these particular tiles, so closely imitating the picturesque quality of the old Spanish tiles, now almost impossible to obtain. The history of tiles is as romantic as most fiction—the pictures prove this.

"Copper, Its Effect Upon Steel for Roofing Tin"—American Sheet & Tin Plate Company, Pittsburgh, Pa.

The fact that the tin roof has an interesting quality, as well as rare capacity for service, is well set forth in this booklet. The illustrations are most practical and helpful, showing in cross-section the methods of laying tin roof, which give one a fine impression of shelter and security. Lightness, durability, adaptability, lessened cost are among the good qualities claimed for the tin roof.

"Ambler Asbestos Shingles"—Asbestos Shingle, Slate & Sheathing Co., New York.

These shingles are offered as a protection against fire. They boast a quality that is equally well suited to icy cold, damp or boiling climates. Many pictures are given in this catalog, showing the use of these shingles on houses and public buildings all over this country. "Permanence and Protection" is the watch-word of this concern.

"Thatch Roof"—Creo-Dipt Company, Inc., North Tonawanda, N. Y.

This fully and beautifully illustrated catalog presents some of the most picturesquely roofed houses in America. The shingle thatch has all the homely qualities of the old rye thatch cottage of England, but is weather, insect, and fire-proof. According to this catalog the color is warm and variegated, the shape irregular. Details and information are given to those who contemplate building.

The Classic Homes of Old Georgia

(*Continued from page 50*)

and a feeling of Umbria-long stretches of lowlands painted in the blue-green of cotton or the gold-green of corn—sometimes a mountain blue edge to the background, always a rust-red soil variegated into white and gray. There are dark enchanted circles of pine woods akin to the backgrounds Leonardo loved. There are almost tropical swamps with bay trees and jessamine and maples that flame in the spring and fall. There are the age-old oaks and the blackest of junipers and

(*Continued on page 74*)



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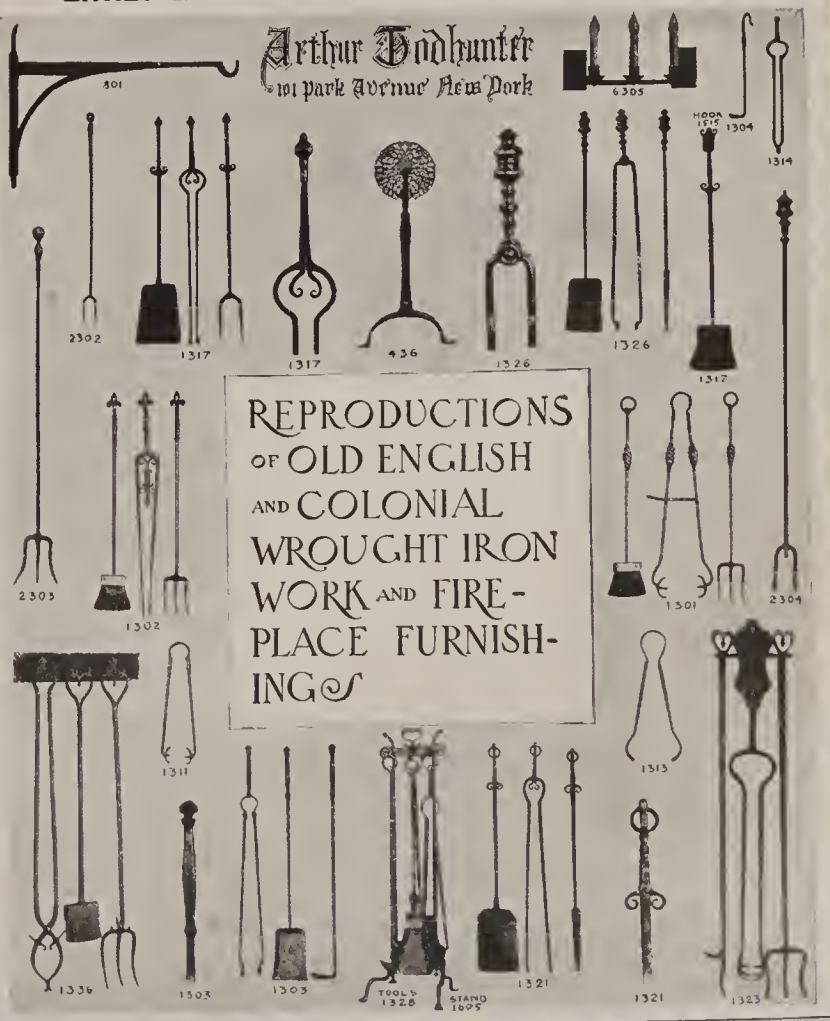
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Mimosa Hall, at Roswell, Ga., is of brick coated with sand and colored plaster worked into stone courses. It was built in 1830

The Classic Homes of Old Georgia

(*Continued from page* 72)

cypresses whose bony root fingers are clutched in the black water they haunt. And in spring there is the living ecstacy of peach blow flung violently in the face of phlegmatic man—a breath-taking pink cloud from one settlement to another—even grimy pink petals in the smoke of the city. There is nothing bleak about the scene in Georgia.

These red hills, the dark pines, the huge olive-colored live-oaks seemed predestined to hold the white columned houses that belonged to that period. The Greek porticos framed in dusky evergreen, the stately colonnades of the porches made to temper the white hot sunshine and to cut into romantic sections the cold white moonlight, the whole set round with patterned gardens of boxwood parterres and swept white paths made poetic evidence of a happy alliance of man, nature and art.

There were no architects in those days, with rare exceptions in Savannah or Charleston, and the conceptions of the Georgia builders were taken from books in their libraries—the classical education of a gentleman being a matter of course. Though education then comprised a certain knowledge of building and a familiarity with architectural forms, the results accomplished lend truth to the quaint statement of J. Norman, who prefaced his handbook by saying architecture should be universally practised, as it is "so easy as to be acquired in leisure times when the Business of the Day is over, by way of Diversion." Their libraries doubtless contained his handbook, strayed from New England, or Asher Benjamin's "Country Builders' Assistant," fully explaining the Best Methods for striking regular or quirked mouldings, but more important to their influence were Palladio, the brothers Adam and that most popular of all, "An Inquiry into the Principles of Greek Architecture," published by the Earl of Aberdeen in 1822. Actually these Georgia builders with much less than Thomas Jefferson's lore followed on his enterprise in building them houses which filled their needs, met their desires, outlined their personalities in creating a distinct and colorful type.

Fortunately the towns of those days, built in relation to stage-coach roads or side-wheel steamer landings, are left somewhat as they were and bear little kinship to the railroad-created cities which came later. These little places have not been razed of individuality by the modern monster of commerce, enterprise, bustle. What they have lost in not growing into Atlantas or Chicagos is counterbalanced by what they have kept for us of the glamor of a bygone age when man had leisure and a love of fine simplicity.

The houses of the planters, now often inaccessible, are even clearer documents of achievement under difficulty. The builders were necessarily limited in materials to those at hand; brick made by the slaves, timber cut from their own forests, woodwork hand-carved on the spot. In rare cases, when mantels or finer woodwork were shipped from England or Italy, the great cases were hauled by oxen over rough country roads from the nearest shipping point on the coast. The usual home-made products, through a prevalent feeling for proportion and felicity of design, achieved a beauty and simplicity which put to shame our modern dependence on stock patterns and machine-made details.

How these amateur architects avoided monotony in spite of using frequently the same general plan, can be explained only by the something ingenuous and personal they injected into their work. Even in towns like Milledgeville and La Grange, where great numbers of these entrancing old houses line the wide shady streets, one could swear no single hand was concerned in building any two of them, such is their individuality.

It seems so suited, this neo-Grecque type, to the dignified, leisurely life of the times, there is about it so much of gracious simplicity and nobility that one forgets to marvel at the restraint the Georgia builders showed in their use of it.

Georgia had the true feeling and knowledge of the form which perfect and sympathetic application give. They had such flair for effect that even when the forms were assembled ignorantly the whole was apt to be superb. The type was used for the best and for all it was worth, there where it seemed so at home. The values they got from the black and white of it!—the apparently naïve way they used their shadows when there was practically no ornament. The entablature, straight from some Greek temple (out of one of their calf-bound classics), carefully hand-carved by the plantation carpenter; turned posts, railings, "capitals with a conscience," these things seemed so simple for those days when the laborer was worthy of his hire (for there was not any hire) and the workman loved his work and put the best of himself into it. The masters seem to have transmitted their enthusiasm to their laborers (often slaves). The work was done with such loving decency.

Henry Adams says in his cheerful New England negations "History is only a catalog of the forgotten." In these days of searching for a means of expressing the best of America, shall we catalog and forget instead of use and adapt this heritage—one of our finest, distinct native developments of the builder's art?

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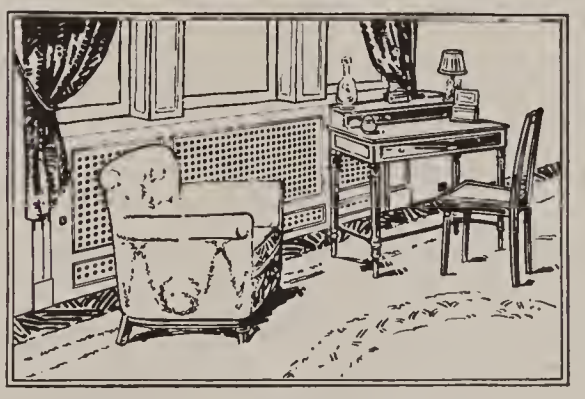
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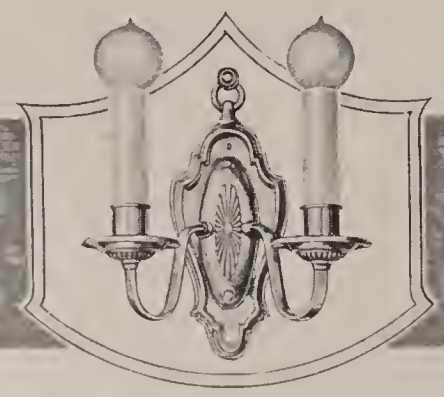
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A detail of the Rosen dining-room shows a basket in Italian blue, with fruits in multi-color

Making Plaster Count More

(*Continued from page* 43)

plaster relief decoration was executed, some of it with a strong Chinese flavor, but as most of it was elaborate and in very ornate houses, it offers little incentive for either reproduction or adaptation under present conditions. One great merit of the examples just noted, besides their engaging *naïveté,* is that they are not prohibitively intricate and they yield the maximum of result for the minimum of means employed.

The section of wall illustrated, showing a pattern of alternate cream-colored and gray chevron bandings, cusped at the upper points, with pairs of birds in reverse color, is from a 15th Century Florentine villa. This particular stretch of a dingy, plain plaster surface needed cleansing and embellishment, and the owner had an ingenious old local artisan stencil this medieval pattern, an effective and inexpensive bit of rejuvenation.

A modern example of decorated plaster is found in the New York home illustrated here. The decorations are painted flat on the wall and then varnished to a high glaze. The capitals of the pilasters are molded and decorated.

Whatever form of adornment one determines upon, there are two things to keep clearly in mind. First, a plaster surface is not necessarily in itself mean or commonplace and to be little esteemed because of the nature of the material, or because we find it on every hand. It is mean, commonplace and of little worth only in so far as we allow it to be so through our own indifference and neglect, or through our failure to make use of plaster as a vehicle of relief decoration, either simple or ornate, or as a background for painted embellishment, is just as susceptible of satisfactory results as it ever was. There are plenty of capable craftsmen and one needs only to insist on the use of the proper materials and appropriate design.

---

* "Stucco duro" is couposed of two-thirds fine white lime, well slaked, and one-third finely pounded white marble, or marble dust. It is worked when firm in consistency but not dry. It may be pressed with molds and finished by hand, or worked altogether by hand. No plaster of Paris is used. The color may be laid on before the stucco is dry.

Another recipe, much used during the 16th Century, calls for 5 lbs. finely powdered marble dust and 2 lbs. of well-slaked lime. It is mixed with water, stirred and beaten to a fine paste.

In either case, the mixture must be carefully compounded. The lime must be carefully burnt, and thoroughly and gradually slaked. It must also, when mixed, be beaten with heavy sticks and chopped with a hatchet till it is of even consistency through and through. If desired, pigment may be added to the mixture.

To toughen and regulate the setting qualities of either mixture it is necessary to add one of the following substances—juice of figs, rye dough, hog's lard, curdled milk, white of eggs, or rice gluten.

Unless the stucco is properly prepared with great care, it will not be satisfactory. Properly prepared it will give satisfaction.

Shall You Build, Buy or Rent?

(*Continued from page* 36)

to get a sufficient income therefrom to pay insurance, taxes, repairs, and to leave a profit for the investor besides. It is the accumulation of this profit which in time, if properly managed, gives the man the deed of the home he has built, for the renter actually pays all the expenses and a profit to the owner besides. This is why so many are deciding to be their own landlord and to pocket the profit themselves.

Perhaps a case in point will serve as an illustration. A young man not yet twenty-two years of age, inherited enough money to buy a lot. He was able to borrow the money at six per cent interest to build a house upon it. Before the house was completed it was rented at eighty-four dollars a month. Of course, he had given a mortgage as security on the property to those of whom he borrowed the money. The building is new and so the upkeep will be very little for a long time.

The eighty-five dollars per month rent yielded him exactly eighteen per cent. By the time he pays the six per cent on the money tied up in the lot, he will still be drawing ten per cent clear on money he doesn't own at all. This looks so good to him that he is putting his own earnings and his profits on the property into payments

(*Continued on page* 78)

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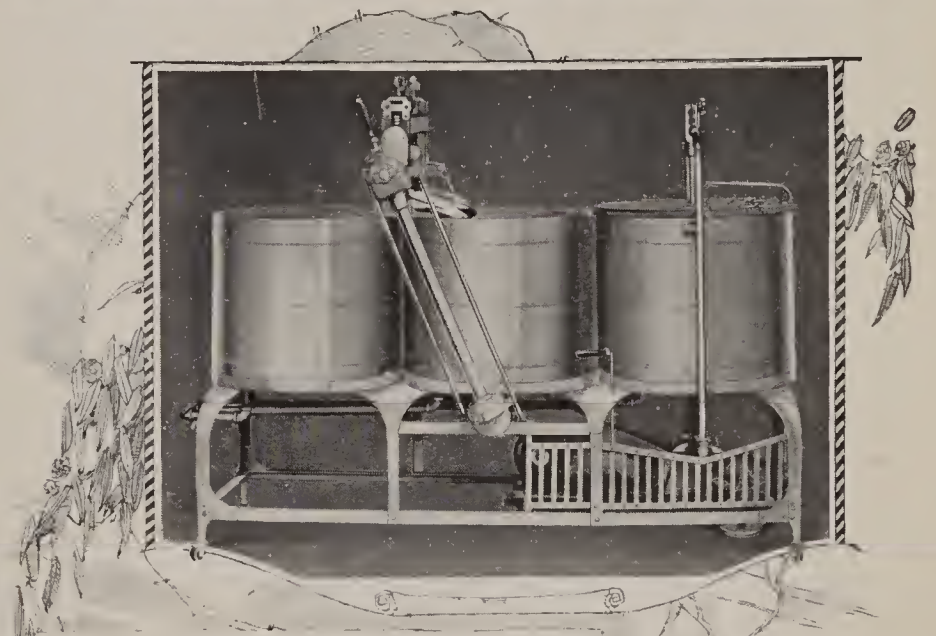
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Shall You Build, Buy or Rent?

(*Continued from page 76*)

on the principal, thus decreasing his indebtedness rapidly, so that he can take out a small second mortgage on the house.

With this money he will buy a second lot and repeat the building operations which were so successful in the first instance. He estimates that by this method he can, in the next ten years, have at least six fine renting properties and be drawing anywhere from six to ten per cent on large sums of money which belong to some other fellow.

Renters who are paying what they feel to be a large compensation for their accommodation are prone to ask for many improvements, but when people own property themselves they are willing to put up with the doing of the most necessary things, and oftentimes they can do a job of paper hanging or painting in spare time themselves.

The family that is renting naturally expects the landlord to redress the floors, fix the porch steps, build the coal bin in the cellar, and furnish a plumber to clean out the trap under the kitchen sink. But in the end these bills are all reckoned in and the renter pays for them. If you and I own the house ourselves we are very likely to figure out how we can do the work in our own spare time and save any outlay. It is a good thrift rule to paste upon your mirror that "If you do a necessary task yourself you are richer by the amount of what you have saved."

There is an old saying that it always costs twice as much to build as people estimate in the beginning. To avoid this work out your plans carefully and make sure that your building estimates are complete and correct.

If you plan to have the house electrically lighted it is cheaper and better to put in a protected wiring system when the building is being done. If you wish a maid's lavatory in the basement, the time to do it is when the plumbing is being installed. If you decide to have a gas kitchen, plans to that end can be made before the walls are plastered and the floors laid, more economically than if these plans are carried out later.

If you are going to build be careful to choose a good location which will have three characteristics at least in its favor.

First: It should be in a neighborhood or locality which is either growing and increasing in value, or restricted in its type of buildings, for nothing can be more disappointing than to put up a comfortable home and to have a chemical plant across the street, which will continually belch forth noxious fumes; or to choose a lot in a section where undesirable people will congregate. Have an eye to the future.

Second: The lot should be healthily located so as to permit of good drainage and a dry basement. Find out something about the health statistics of that locality, covering a period of several years. Is the water supply pure and is the location accessible or out of the way? What are the fire risks, and how much fire protection as a property owner can you expect? What is the tax rate? Is the property improved or unimproved?

Third: In the event that at some future time you should decide to sell the property, would the location of the lot and the type of building you are putting up appeal to a good many people of moderate means? A high-priced house which calls for expensive service limits the probable list of prospective buyers. A very cheap, unattractive house is rarely a good selling proposition, for the extremely poor do not have the money to buy, and those thrifty enough to be home owners want something with which they will be pleased, and which they in turn can sell.

Consider these points, for they all have an influence upon final values. Now that there are so many different means of rapid transportation, it is possible for many city and town people to go out into some pleasant, airy place to build a home. A moderate investment in a car makes it possible to go back and forth in all weathers, sometimes even home for a noon lunch.

A home-owning proposition planned in a business-like way is an investment, a means of steady and pleasurable saving, and is bound to yield bigger dividends in security and satisfaction. In fact, it is no small degree of satisfaction to know that "We are monarchs of all we survey, our rights there are none to dispute," and that we cannot be notified some day that the house has been sold and we must move on. Then, too, a property desirable for us will be desirable for other people, so if it becomes expedient to sell we have something worthwhile.

All in all, it pays to own a home. Figure it out for yourself!

The Home Fire Hazard

(*Continued from page 58*)

and if safety first doesn't apply here where does it? It will at least keep the secretive fire below stairs from breaking bounds.

Where pipes, flues, etc., pass through woodwork there should be asbestos or metal protection to the wood or else here again we will be victims of a lapse of precaution.

Sometimes fires have occurred by the closing of all registers in a house heated by hot air and the unnatural heat left in the furnace overheats pipes, etc., to a dangerous degree. In some homes so heated there are two registers which cannot possibly be closed, and that obviates overheating.

Inspection of flues to see that deteriorated mortar will not permit the exit of fire to surrounding woodwork will prevent many a fire. Very often where joists and beams rest on chimneys and are not sufficiently insulated against the ravages of faulty construction or wear, they will catch fire slowly but surely.

Faulty joints in pipes are many times the cause of fire when the rest of the home is perfectly guaranteed against it. For example, when a stovepipe is fitted into another there should be at least a 3″ lap to make a sure join. Imperfect junctures of pipe and flue, pipe and pipe, make for the escape of sparks and consequent fire. Stovepipes should not pass through a floor or plaster partition or any concealed place, lest a parted joint or rust holes may cause mischief.

Nor should any pipe that is likely to be heated pass through an attic where fluff is bound to accumulate, unless this pipe be insulated with asbestos to prevent ignition. Neither should a stovepipe pass through a roof, window, or siding even of a summer kitchen; and the running of a very long stovepipe perpendicularly into a chimney is also hazardous.

A stovepipe or a chimney, no matter how well isolated by zinc or

(*Continued on page 82*)

Peterson's Perfect Peonies

PEONY "Specialists" come and—go, but my Peonies continue to lead all others in quality and trueness as they have for the past seventeen years.

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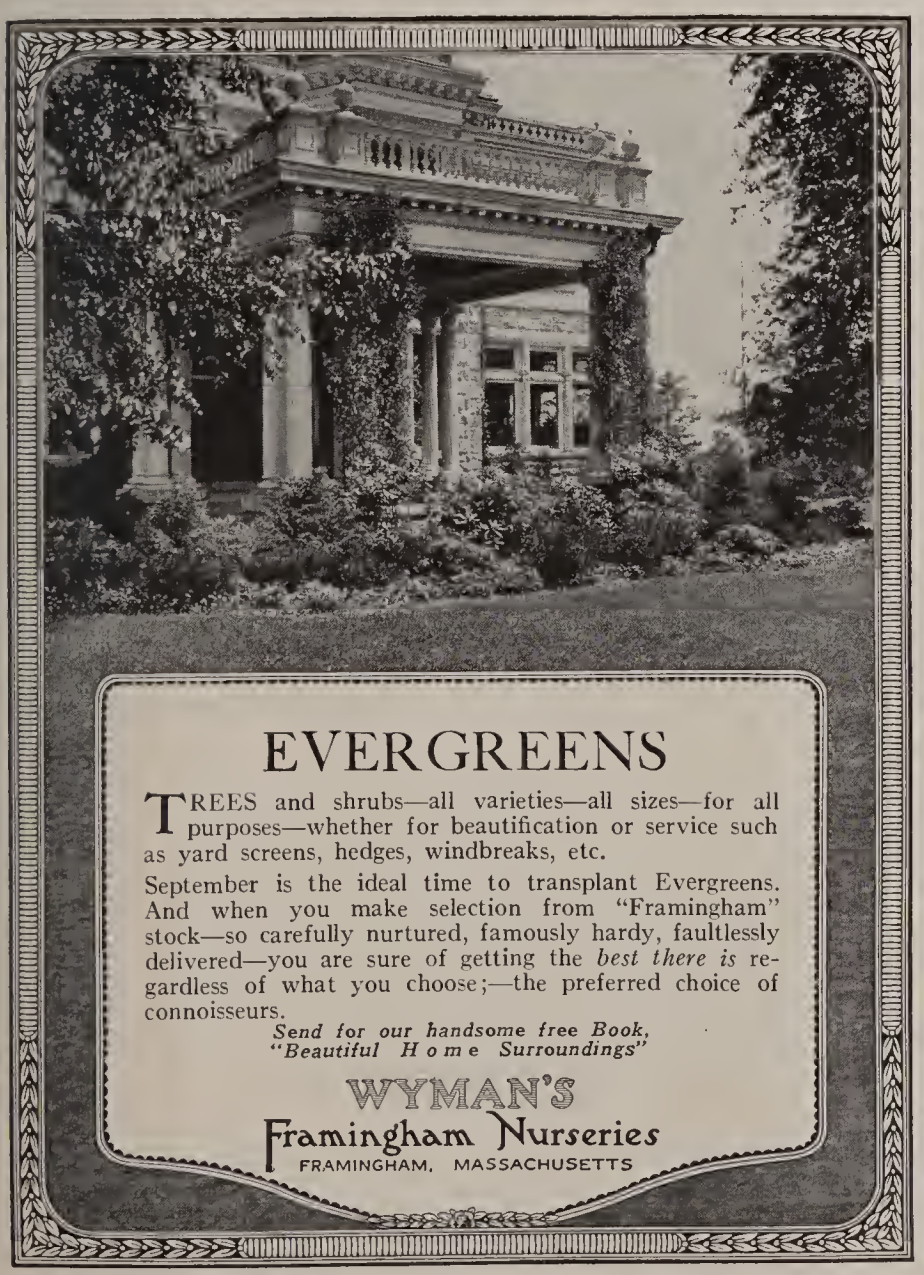


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A HOUSEWIFE wouldn't let the family sleep another night on their old-style, out-worn Beds if she once realized how much better *rest* they ought to be getting.

New beds, by all means,—*Simmons Beds*—the one name that means actually *Built for Sleep*.

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The Home Fire Hazard

(*Continued from page 78*)

what not, can set the ordinary shingled roof on fire by the escape of fiercely burning bits of soot and cinder. Many a roof has been burned this way, to say nothing of the whole house.

There is today, besides the heavy tile, metal and composition roof, an asbestos roofing in the shape of shingles of any color and shape that will wear indefinitely, and is absolutely fireproof, moisture-proof and light enough to be put on any house. Furthermore, if you don't want to remove the old wooden roof, this shingle can be put on over it and make a better roof than without the old one, as the insulation value of the wood will keep the attic warm in winter and cool in summer. There are many asbestos roofings, the best of which are made of asbestos fibre, cement; these are made in all colors, sizes and shapes and can be put on by any roofer. There is never any reason to repaint or repair them, and if they are a bit higher at first in price than the ordinary shingle, you save in the lack of upkeep and the fact that no sparking can go on between your neighbor's roof and your own or between your chimney and your own roof.

We all have to remove stains on our garments, and for this we often incur death and destruction by fire quite readily. But death is not necessary if a few precautions be taken. Keep the gasoline or whatever you may have in a can that can be bought for the purpose. Then don't deposit it in the stove or near it, but away from it where there is no chance of any fire coming in contact with it. Don't clean your clothes with these fluids in the smoking room or the kitchen. If possible clean them outdoors.

Fuels

Wood as a fuel is dangerous because it burns rapidly, makes a lot of ash and has to be replenished so often. Kerosene makes a lot of trouble because there is such crass ignorance in its use. Some people seem to love to fill a lamp when it is burning. Of course this is the worst thing that one could do. And others dote on pouring kerosene on an open fire. Gasoline is explosive and as a fuel for the home not at all warranted. Water won't be a very good extinguisher in these cases, but we will talk about extinguishers a little later on.

When you realize that six percent of all fires are caused by lamps it will do no one harm to learn the following rules by heart and by brain:

Kerosene should always be handled by daylight and away from all flames and fires. Under no circumstances whatever should a lamp be filled while its wick is lighted. After filling a lamp both the burner and the reservoir should always be carefully wiped free from oil films.

When a lamp is not burning it is well to keep the wick a little below the top of the tube. This helps to prevent oil from working over upon the burner and reservoir.

Lamps should be filled as often as they are used. Especially do not light a lamp when the oil is low in the reservoir. Never use a burner which fits loosely upon the rest of the lamp. Never use a lamp wick which does not fit the tube provided for it. Never blow out a kerosene flame downward. Turn down the wick a little and let the flame go out of itself.

If you must blow it out blow upward through the burner or across the top of the chimney. Both of these methods produce an upward draught.

Do not try to carry a blazing lamp to a place of safety. The least agitation may cause an explosion. When the lamp is well filled there is small chance of gas forming in it; but as the oil is consumed explosive gases form.

A burner that is kept clean and bright radiates heat, while a dirty one conducts heat to the lamp.

Glass lamps are especially dangerous. The dropping or breaking of lighted lamps and the spreading of burning oil annually bring havoc to many hundreds of homes.

Medicaments

As well as cleaning fluids the presence of medicine and liniments made of ether and chloroform and alcohol are always causes of fire when not properly housed in the right kind of metal medicine chest and not directly over or near a gas jet or oil lamp. So remember to use carefully anything with these chemicals or camphor, varnishes, turpentine, benzine or gasoline. Keep them in tin cans, which are to be had for them. Use them in daylight.

Never leave rags around saturated with oils, medicines or greases, because spontaneous combustion will take place.

According to the National Fire Protection Association, the attic, cellar and all closets and outbuildings should be cleaned at least once every year, and all useless material and rubbish removed therefrom and burned. These unnecessary accumulations are dangerous, and are the causes of many fires. Store all remaining material neatly so that a clear passage may be had between or around boxes, cases, barrels, etc.

Metal waste baskets, only, should be used.

In storing clothing, first remove all matches or other material from the pockets and then carefully fold and neatly place away. Do not hang clothes where they will be near hot chimneys. Do not go into closets with lighted matches or candles.

Care should be exercised in burning leaves, dead grass or rubbish. Keep these fires a safe distance from buildings, and never light them on windy days.

Do not bank houses in the winter with straw, excelsior or other readily inflammable material; a chimney spark or carelessly thrown match may ignite it.

Use only safety matches, and make it impossible for children to get them. Always place burned matches in metal receptacles; never throw them on the floor or into waste baskets.

To smoke in garages, in beds, or around stables containing hay is deliberately to invite disaster.

Swinging gas brackets are dangerous, and never should be allowed near curtains or dressers. Fix them rigidly so as to avoid contact with combustible material. If open gas flames are within two feet of ceiling, see that ceiling is protected with sheet metal or asbestos board. Tips for gas lights are inexpensive, while a light used with a broken tip or without a tip often causes fire. Don't use pendant gas mantles unless protected underneath with wire gauze. Hot carbon deposits form and drop from mantles of gas arc lamps. A globe closed at the bottom is safer.

Examine the gas meter, see that it is securely set and well connected, and is not located near open lights or furnaces. An outside gas shut-off valve to service-connection is desirable. Never look for gas leaks with a match, candle or lamp.

Where a dwelling is lighted by a gasoline vapor or acetylene gas system the rules governing the safe use of these illuminants should be carefully studied and rigidly observed.

Illuminating oils should be kept in closed metal cans in a safe place, and lamps should never be filled except by daylight. Kerosene lamps should be kept clean and properly trimmed. If allowed to burn all night, select one that

(*Continued on page 84*)

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Forty-two East Forty-ninth

BETWEEN MADISON and PARK

NEW YORK CITY

The Home Fire Hazard

(*Continued from page 82*)

contains much more than enough oil. A dirty lamp containing only a little oil is unsafe.

Do not use paper or decorative shades of inflammable material on lamps or electric light bulbs.

Electricity is a hidden hazard and extends throughout the wire system in a building. Be sure it is safely installed, and have the system carefully inspected and approved by a recognized electrical inspector. Many fires are due to defective electric wiring. Do not destroy the insulation on electric light, fan or heater wires by hanging them on hooks or nails. Immediately repair or replace any defective switches, fuses, sockets, etc. A fuse is the "safety valve" of an electric system, and should never be replaced by one of larger size or any other material.

Before attaching electric irons, vacuum cleaners, cooking utensils or any other electrical device to your lighting circuits or sockets, consult an electrician as to the ability of your wiring to withstand this additional load. Electric wiring systems are designed to carry only a certain current, and if overloaded may cause fires. Numerous fires have been caused by leaving electric irons with the current on. Disconnect them immediately when through using.

Heating and Garage Hazards

Coal and kindling should preferably be kept within a brick or stone enclosure and not stored against frame partitions nor directly against walls of boiler or furnace. It is well to see that the garden hose may be attached to the kitchen faucet.

Never allow open flame lights in a garage. When filling the tank, run the auto outside, so that gasoline vapors will dissipate.

Do not keep quantities of gasoline or calcium carbide inside of garage or dwelling. An approved underground storage tank is the safest method for keeping gasoline.

A metal waste can should be located at a convenient place outside the garage for all waste and greasy rags. Burn these every week. Never use sawdust or shavings to absorb grease and oil. Scrub floor (if wooden) occasionally with hot water and lye.

The use of gasoline for cleaning parts of the automobile in the garage is a dangerous thing.

The garage should not be heated by means of stove or open fire of any kind, unless same is isolated in another room so that the gasoline vapors of garage cannot possibly get to it. Gasoline vapor travels. Being heavier than air, it seeks low levels. Ventilation should be arranged to take care of vapors collecting near the floor.

Keep an approved fire extinguisher and a pail of sand in garage. Water thrown on burning gasoline merely serves to spread it.

In many cases water will quench fire But in the case of oils, alcohol and other volatile liquids and grease fires water simply spreads the fire and you are in more trouble than you were at first.

The Big Eight

The eight firemakers in the order of their devastating power are as follows: Electrical, due to carelessness and lack of proper inspection; matches and smoking; defective chimneys and flues; stoves, furnaces, pipings and boilers; spontaneous combustion; sparks on roofs, and petroleum and its products. From 1915 to 1919 the value of fires from these causes aggregated $1,416,375,845. Is it any wonder that there is now agitation all over the United States to have at least thirty minutes given each week to the study of fire prevention? Saving the home is better even than building more homes.

Extinguishers

Every home, of course, should be equipped with the best possible extinguisher. There are any number of them on the market. Do you know of many motorists who refuse the call of the extinguisher? There are not many who have not one in their car, yet there are few homes with them. Large homes should have one on every floor. Small homes, even if they have not enough footage to lower their insurance rates, should have them to reduce the fire hazard.

What kind should the householder buy? The chief thing here is to buy one that has no fancy method of operation, that simply by inverting the container, turns on a forceful stream; light as possible in weight, not over 25 pounds and preferably about 12, so that a woman can use it. Right here it is interesting to note that *The Fireman's Herald* reports that women daily put out more fires and obviate large conflagrations than men; that were it not for the fact that women put out so many, the fire peril would have been far greater.

Other things that we must demand in the extinguisher is that it must have at least a stream of 20′ long; that there must be no suffocating fumes from the chemical's contact with the fire; that the chemical must be as nearly stainproof as possible so that in a small fire the room is not unnecessarily disfigured. The chemical must not freeze readily, at least not above 27 or 28 degrees Fahrenheit.

There is one extinguisher on the market today that is gaining mightily in favor, because it spreads a foam over the fire and cuts off the oxygen, and the laying of the foam prevents a flashback when the fire is nearly out. At first this was used in the extinguishing of oil fires, the heaviest and most difficult of all fires to put out. For example, where a chemical engine took an hour to do the trick this foam type took a few minutes.

This has the added power of expanding over eight times its bulk in the container when released, so that if the house type is used the container need not be over ¾ gallon and you really have about six gallons of material for the fire. This does no more damage to draperies than would water. It does not injure cottons or wools and does not penetrate fabrics as many other chemicals do. If it gets on one's clothes it is easily brushed off after it dries. On polished and varnished furniture it has no effect and is easily washed off.

Service

Reliable firms will always tell you correctly what kind of an extinguisher to buy for your particular purpose. They will, too, in compliance with the Board of Underwriters' rulings, watch the apparatus once a year and recharge if necessary. Actually they don't always need it, but it is a wise ruling by the board.

There are some extinguishers excellent for outdoors, motor boating, etc., but which indoors are apt to give off suffocating fumes.

There are extinguishers of large capacity on wheels for large homes and large estates. These are a great insurance against fire. They are built on narrow gauge wheels for rolling on floors in the house and heavier construction for outdoor use. Many big estates use these little two wheelers, as they are fire departments in themselves.

(*Continued on page 86*)

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Wood Interior — By Emil Carlsen

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Pittsburgh, Penna.

The Home Fire Hazard

(*Continued from page* 84)

A good quality fire hose is a mighty good assistance in a large home, too, and is becoming very widely used. Of course, there are many fires that water not only will not quench, but will spread; on the other hand, there are many little conflagrations that water immediately will kill.

Another good method, but not as efficient, for use in all conditions is the telescopic fire bucket set. Six pails are set in a container in the liquid and all one has to do in case of fire is to open the lid and each pail comes out filled. If the fire is not great and has just started and is within a few feet of you, this is all well and good, but one can hardly throw water from a pail as far as ten feet above your head, while with the extinguisher the stream is from twenty to forty feet in length. This pail system would not reach a roof, you see, while the extinguisher might.

An intimate acquaintance with the wizardly asbestos will do a lot in the home to keep the hearth fires burning in their right places. The asbestos ironing pad on the ironing board is a good resilient thing. Although not in this case primarily meant as a fire preventive, it will stop the iron from causing a big fire, even if it should burn off the top sheeting, for when it reaches the asbestos the fire will go out.

There are now some very convenient collapsible ladder escapes which are stored in a small box near the window, which makes the escape from a fire not dependent on ancestors who were tight-rope walkers.

There are regular fireproof builders who do naught else but fireproof work, but in this article we are only concerned in the home after it is built. Yet we cannot refrain from saying that the right architect and the right builder at first will reduce your fire hazard; they will adhere not only to the Underwriters' rulings but they will build a house so that its insulation (electric), air insulation and circulation and partitions will be done according to safe and wise arrangement.

Don't do foolhardy things and think you can get away with them.

Have the telephone number of the nearest fire station on a special card at your telephone, or have fire departments in your own home—extinguishers.

Familiarize the family with the operation of the nearest fire alarm box. After operating a fire alarm, stay near it to direct the fireman to the fire. Every minute is significant.

Don't fail to notify the chief of the fire department of anything you may see that is dangerous or liable to cause fire.

We could say today that in the home millions are spent for fires but hardly one cent for prevention of them. Should we not as enlightened human beings take thought and save the world some of its useless expenditure of life, limb and extravagance?

Good Irises That Are Little Known

(*Continued from page* 33)

Our iris garden pictures should be made of light colors with only occasional deep tones for contrast. Nothing can be more beautiful than great blue masses of *Pallida Dalmatica* set off with the white Mrs. Darwin or the yellow aurea, and with here and there the dark bronze Jacquesiana. These varieties are all well known, as are Mme. Chereau, Queen of May, Othello, Thorbeck and Victorine, and many other old kinds which have held their places in competition with the hundreds of new varieties. While expensive novelties are often overrated, it is true that skilled European and American breeders have in the past twenty years produced irises that surpass most of the older sorts.

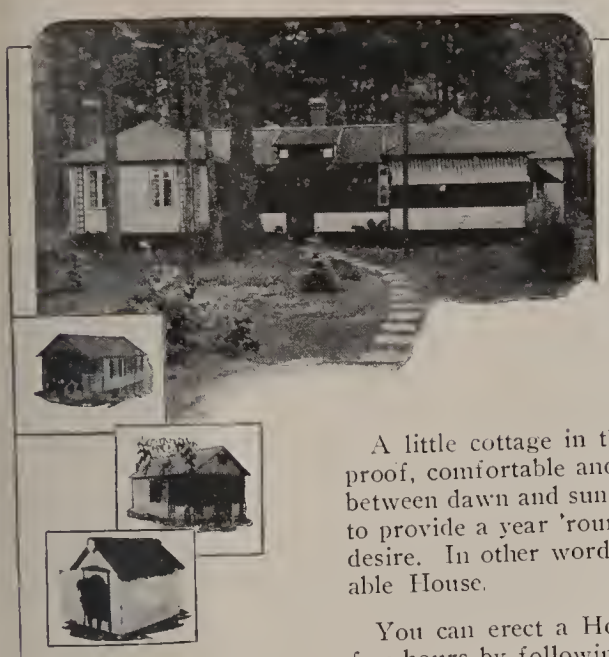
No better illustration of this progress could be noted than a comparison of five modern varieties with yellow standards and brown or purplish falls—Fro, Gajus, Iris King, Loreley and Mithras—with such old varieties as Gracchus, Honorabile, Idion, Mexicana or any one of a hundred others of the same general coloring. The older sorts are so entirely outclassed that there is no longer room for them even in a large collection.

Lovers of color contrast will enjoy Rhein Nixe, one of the finest of modern European varieties, with white standards and purple falls, a giant in size and height and magnificent for massing. Prosper Laugier is already popular, but its worthy contemporary, Parc de Neuilly, a red-purple, is unfamiliar to most gardeners. It is a strong grower and particularly adapted to massed planting. The largest of the reddish varieties, Edouard Michel, on the other hand, is an iris to be used only in small quantities. Both La Neige, the most beautiful of all white varieties, and Isolene have been admired at the American Iris Society's shows. These unfortunately are slow growers and sometimes shy bloomers. The vigorous Eldorado, being more easily obtainable, enjoys wider popularity; it reminds us of Quaker Lady, but the form is not so good. Ma Mie is one of the best of all the frilled white and blue varieties, being more delicate in marking than Mme. Chereau. Gardeners who want large flowers of rich coloring will appreciate the purple Souvenir de Mme. Gaudichau. Another giant is the lavender blue Lady Foster, which like its older sister Caterina, is a poor grower and is a flower for the enthusiast only. Crusader, the bluest of all irises, fortunately blooms more freely. A single spike of this glorious flower was one of the features of the Philadelphia Iris Show in 1920. Lord of June is one of the most magnificent of all irises, a splendid, sturdy, strong grower and free bloomer, with 3′ to 4′ stalks bearing large blue and purple flowers. There is a large stock of it in this country, but the tremendous demand keeps it at a high price. Almost equally good are Halo and Sarpedon; Ambassadeur is the largest deep colored variety, while Corrida gives promise of becoming our best light blue for massing.

Among American seedlings, of course, those of Farr are the best known, not only because they were the first, but on account of their high standard of merit. Since 1909 when Quaker Lady, Juniata, Montezuma, Mount Penn and Wyomissing were sent out, which productions brought him instant fame, Mr. Farr has added Erich, Mary Garden, Minnehaha, Pocahontas, Shrewsbury, Swatara and many others. He was the pioneer among American breeders and to him more than anyone else is due the present popularity of the iris. The brilliant yellow beard which is becoming a characteristic of the Farr seedlings is especially noticeable in his finest new variety, Seminole.

The seedlings of Miss Sturtevant, Mr. Williamson and Mr. Fryer are much newer than Mr. Farr's and have not had time to become so widely disseminated. Lent A. Williamson has by many gardeners been proclaimed America's greatest variety. Although different in color it is often called an improved Alcazar on account of its vigor and freedom of bloom. Instead of starting at a high

(*Continued on page* 88)



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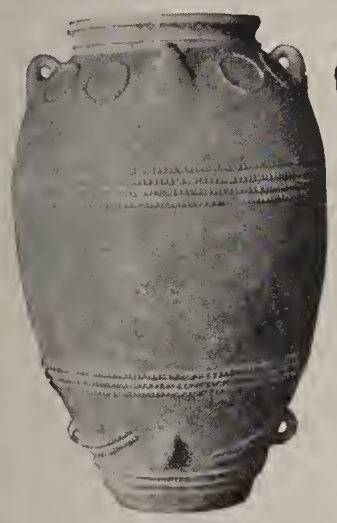
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In fact I will do this—if you are not pleased when the plants bloom in 1923 (for Peonies need two years' growth) write *me and tell me why; you can keep the plants* and I will send back your money. I wouldn't make this offer unless I knew my plants would I?

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Good Irises That Are Little Known

(*Continued from page* 86)

price and gradually declining, it started low and is becoming more expensive every year—proof of a great demand.

Queen Caterina, offspring of Caterina and Queen of May, has proved a sensation wherever shown, but its high price prevents its being used for massing, and like Lent A. Williamson the demand is greater than the supply. This is also true of Shekinah, probably the best of all light yellows. Afterglow is appropriately named and is a wonderful iris for use as a specimen or for cutting, as its color does not carry well in the distance. The pale lavender and deep violet, B. Y. Morrison, is strong and sturdy, good for almost any part of the garden. Kathryn Fryer is yellow and brown, larger than Mithras, and is becoming very popular in the West. The same can be said of Mrs. W. E. Fryer, a lavender and purple with a deep, rich fall. More recent novelties are hardly to be recommended for general planting at the present time. as they are not sufficiently tested.

Irises can be grown in every part of the United States, and with so many excellent varieties available it is no wonder that interest has increased enormously during the past few years. In addition to enjoying their own plants and flowers, iris growers have the pleasure of associating with other lovers of irises and. visiting their gardens. Those who complain that the iris season is short are mistaken. In most parts of the country irises bloom from April to July; in California they bloom the year round. But in any climate owners of irises are never at a loss for occupation, because even the names of the varieties open great fields of history, travel and romance. Over these limitless fields gardeners can wander in imagination while waiting for the first glimpse of iris edging the border.

Michaelmas Daisies for Fall Effects

(*Continued from page* 49)

one of the best, grows 2′ tall and has large purple flowers. Of this particular species there are many varieties: *A. Bessarabicus,* taller and more robust than the type; Riverslea, Stella, Onward, Framfieldii and Distinction are all improvements, while the varieties Aldenham, H. J. Cutbust and King George may be reckoned the best of the later productions as giving greater range of color to this group.

In Acris we have another medium dwarf species of branching habit and bearing large heads of blue flowers which give a starry effect. Novæ-Angliæ is a truly American species and probably the finest of the native asters. It grows 6′ in height and bears purple flowers in September. The varieties *roseus* and *rubra* are valued for their distinctive coloring. William Bowman, Woolston, Lil Fardel and Mrs. J. F. Raynor are all good varieties. The last named is somewhat dwarfer than the type and the best of this group. Novæ-Belgii, another native blue flowered kind, has given some splendid varieties ranging in height from 4′ to 5′. Autumn Glory, Daphne, F. W. Burbidge, Robert Parker, and White Spray are well known and good varieties, but the greatest improvement is found in the varieties Climax, Brightest and Best, and Duchess of Albany. Ericoides is a dwarfer and later blooming species of very branching habit, producing myriads of small white flowers which are nice for cutting. Enchantress and Delight are both beautiful, and there is an earlier flowering variety called Clio which has soft pink flowers. Vimineus resembles somewhat the foregoing type but flowers earlier and is rather more robust in character.

As already intimated, striking effects may be had by careful selection of the different types of starworts and planting them in masses. If employed in the ordinary mixed flower border they associate well with helenium Riverton Gem, yellow heavily suffused with crimson, or *Tritoma uvaria,* coral red or orange. Of this hardy late flowering tritoma there are several forms, such as *grandis, Saundersii* and *nobilis. Artemesia lactiflora,* with its mild white plumes which last over a considerable period, is another desirable herbaceous plant for a background to Michaelmas daisies of the paler shades. The beauty of Perry's Pink, Lil Fardel, Mrs. Raynor and Climax is greatly enhanced by their association with artemesia. Then we have the handsome foliage and pleasing pendulous spikes of white flowers of the cimicifugas. *C. racemosa* and *C. simplex* are desirable sorts. The late flowering monkshood, *Aconitum Fischeri,* grows about 3′ high with short spikes of large, pale blue flowers and looks particularly stunning nestling behind a clump of *Aster ericoides.* A large number of early flowering chrysanthemums are on the market, and a judicious selection as to color and time of flowering makes available many charming companions for the Michaelmas daisies.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Worcester, Mass, of which Miss Frances Clary Morse is the President, was organized in 1919, and is composed of fifty women residing in Grafton, Hopedale, Hubbardston, Shrewsbury, Whitinsville and Worcester, meeting once every month excepting June, and then once a week.

Among those who have addressed the club are Mrs. Francis King, who spoke on The Woman's National Farm and Garden Association, of which she is the President, and on Lilacs; Mrs. Hobbs of England, who told of the Farm Work of Women there; Mrs. Richard Pope, who took up Gardens for City Folk; Mr. Letson of Carbone demonstrated Flower Arrangement; Mr. Breed of the Clinton Nursery talked on Perennials, and a Garden Consultant read a paper on Over the Garden Wall Commercially. Mrs. Elizabeth Leonard Strang, a graduate of the Lowthorpe School of Landscape Architecture, gave a lecture with stereopticon views on The Influence of European Classical Gardens on American Gardens; and on this occasion the Worcester Horticultural Society cooperated by giving the use of its hall.

The President of the Garden Club of Worcester has a garden sixty-five years old, is a sister of Alice Morse Earle who wrote "Old Time Gardens," has herself written a book on Old Furniture, and spoken to her club on Flower Arrangement in the Home, with photographs. It is planned to have a lecture in 1921 by Signora Olivia Agresti on Italian Gardens, with slides.

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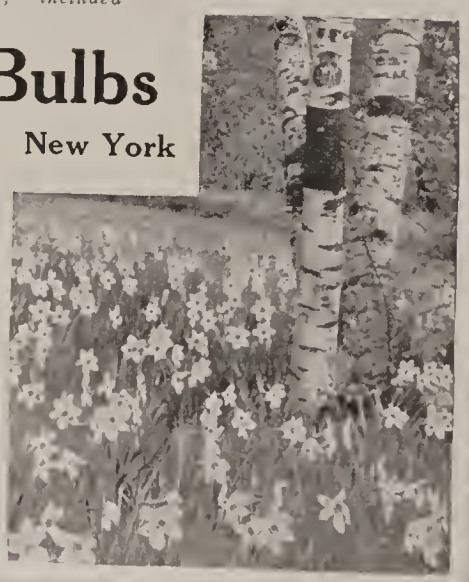
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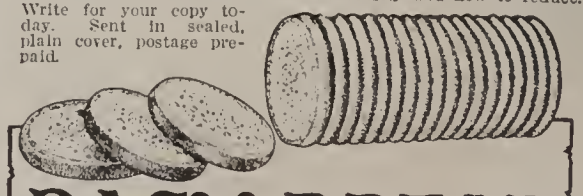
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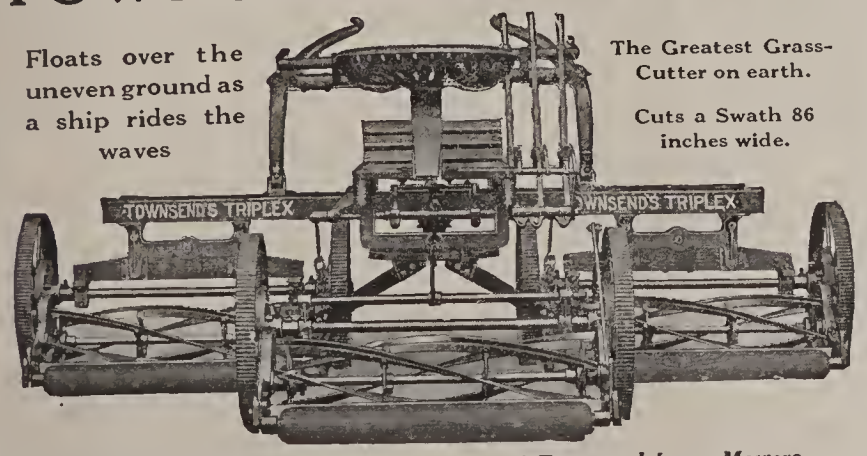
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The architectural beauty of your home depends very largely upon the character of the brick.

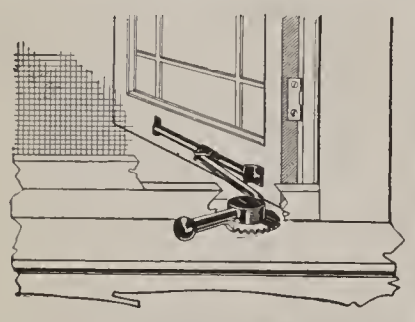
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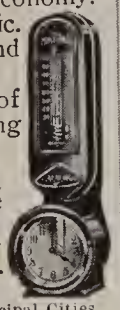


SERVICE

Day and night—all winter long—your home comfortable in all sorts of weather—this is the service given without fail by

The "MINNEAPOLIS" HEAT REGULATOR

Positively prevents fluctuating temperature, affording real comfort and economy. Entirely automatic. Adjustments easy and convenient.
Used on any type of heating plant burning coal, gas or oil.



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Does Not Burn Gas, Wood, Oil or Coal!



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CLEVELAND, O.—Guardian Bldg.
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SUMMER gardens reduce living costs considerably. Winter gardens bring greater savings. An under-glass garden will soon pay for itself by supplying your table with fresh things all winter. Then your favorite flowers will bring cheer to your home the year round. You'll be surprised how small an investment will put a Callahan Sectional Greenhouse on your grounds—anyone can easily bolt the sections together in a few hours. Artistic designs and sizes for suburban homes and city residences. The Greenhouse Book will be sent gladly.

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The Drumfire

Dishwasher



Washes dishes, glass and silver quickly and perfectly. Water from hot water faucet both washes dishes and runs the machine. It "shoots off the grease!" Washes vegetables also. The *Drumfire* is truly a new wonder! Costs only $45. Plans for a new home should surely include a place for the *Drumfire* permanently installed. We believe in it so sincerely that we give a free trial for 10 days in your own kitchen to responsible persons. Write to our factory direct.

THE DIETZ MANUFACTURING CO.
Dept. SC, Cincinnati, Ohio

Electric Light and Running Water from one plant



You can now have all the convenience and comfort that come with electric light and running water in your country home no matter where you are located. One complete, compact system furnishes them both.

KEWANEE
COMBINATION SYSTEMS

save money on the first cost, last longer, require fewer repairs than any other installation, and never fail to give absolute satisfaction year in and year out. There is a Kewanee System to fit every need.

An abundant supply of running water under strong pressure is always ready for use. Electric light and power for every purpose is yours at the turn of a switch.

Write for bulletins on *Running Water, Electric Light* and *Sewage Disposal.*

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin St., Kewanee, Ill.

I Have Grown Peonies since 1880

It is now over forty years since I first fell in love with the Peony and the more I know of them and about them, the greater my admiration grows. Gradually I have added to my collection until it is now one of the most extensive in America and you will find

Over 500 Sorts to Select From

Originally starting as an amateur, I do not have as many plants of some of the rarer kinds as you may find in some nurseries but I do have enough to divide and you will find my prices quite reasonable. I shall also be glad to make speeific suggestions to neweomers among Peony lovers as to appropriate varieties for a starter.

Take My Word for These

L. A. Duff.....$7.00
Sarah Bernhard...$3.00
Tourangelle.....$7.00

It will be a pleasure to mail you a copy of my free catalog.

W. L. GUMM
Peony Specialist
Remington
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Make Your Dream Come True!

HAVE you longed for the refreshing charm and beauty of a Perennial Garden like this—and put it off as a dream of a wealthier future? Don't be misled: neither size nor lavish expenditure is the essential, but wise planning and selection. No matter how small your grounds, you have room for a Perennial Beauty-Spot! Such little secrets as the blending of colors, the unbroken procession of bloom, the combining of Evergreens with Perennials so that each gives rich contrast to the other (while the Evergreens continue to give cheer even during the winter)—all this and much more of our knowledge we will gladly share with you,—if you will just write us and tell us your garden dreams!

And there is no time to lose—for August and September are ideal months in which to plant both Perennials and Evergreens—with telling effect!

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.

FRYER'S New Iris

I have just issued a new catalog, and besides my new **Iris** it contains the dependable varieties of **Delphinium, Hemerocallis, Gladioli, Peonies, Phlox** and other flowers.

I have **thousands of seedling Iris** that I am offering in a mixture, and if orders are not delayed too long, each order for 100 will contain fifty or more varieties.

Only $6.00 per 100
Not prepaid

My catalog is free. Write for it today.

WILLIS E. FRYER
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Wild Flowers and Ferns for Your Home Grounds

Many of the loveliest plants known to horticulture are found among our own native wildings. If you cannot enjoy their delicate beauty in their woodland houses, why not make them at home with you? Little preparation and less after-care is required to grow them sueeessfully. *And they are not expensive!*

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Send for my unusual catalog. It will introduee you to unsuspeeted treasures of Woodland, Meadow and Bog. And don't hesitate to ask for advice and information. You'll be surprised to learn how far we are prepared to go in rendering you the assistanee you need.

Edward Gillett,
Fern and Flower Farm
Southwick, Mass.

Herbert Durand,
Representative

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MOVILLA PEONIES and IRIS

are in a class by themselves

They are grown and cultivated under most up-to-date conditions and are unsurpassed for vigor and freedom of bloom. They have been awarded **Gold** and **Silver Medals** by the AMERICAN PEONY SOCIETY and AMERICAN IRIS SOCIETY

NOW IS THE TIME TO PLANT THEM

Embossed metal labels furnished free with every variety. Deseriptive Catalogue with Symposium Ratings 30e—Priee List Free.

MOVILLA GARDENS—HAVERFORD, PA.
JAMES BOYD JOHN C. WISTER

DREER'S Autumn Catalogue for 1921



Offers the best grade of Bulbs for Fall planting, including Hyaeinths, Tulips, Narcissus, Crocus, Lilies, etc., also Plants, Vines, Shrubs, Lawn Grass Seed, Agricultural Seeds, Tools and Implements of all kinds.

It is well illustrated and gives aecurate descriptions of the articles offered.

A copy will be mailed free to all applicants. Please mention this magazine when writing.

HENRY A. DREER, 714-716 Chestnut Street, Philadelphia, Pa.

Peonies

Did you see the Prize Winners at the Boston Show?

If you did not, my BOSTON PEONY SHOW BOOKLET will tell you about the Prize Winners and where they eame from, and the Price List in the booklet will contain my offer to furnish you a root of each of the Prize Winning varieties.

PEONY SHOW BOOKLET and Priee List mailed free on request.

The
Bonnewitz Peony Gardens
800 to 840 Washington Street
Van Wert, Ohio.

Next Season's Flowers
Depend on Present Care

Not many realize that success with perennials depends largely on the care they are given in the late Summer and Autumn. Water and fertilize liberally.

Fall Bulbs such as Hyacinths, Tulips, etc., and also Iris, Peonies and Evergreens planted at this season, should be properly fertilized to give them the early start on which so much depends. Old plantings should be fertilized at this time.

Science has produced a highly concentrated, odorless fertilizer in tablet form, that is easily applied. It gives excellent results on Dahlias and other plants now flowering. Use it any time according to directions, for Shrubbery, Fruit or Ornamental Trees.

Excellent for pot plants, cold frames, hot beds and greenhouse benches.

The name of the tablet is **Stim-U-plant.** No matter how fertile the soil, **Stim-U-plant** is needed to obtain the proper balance. It improves the yield, size, color and keeping qualities of flowers, fruits and vegetables. Its use is highly profitable.

Market Gardeners, Florists and Nurserymen are ordering in large quantities. Order by name—there is no substitute.

Price delivered; 100 tablets 75 cts., 1,000 tablets $3.50.

Sold by Seedsmen or supplied by the manufacturers.

EARP-THOMAS CULTURES CORP.
80 Lafayette Street New York



The PEONY
"Queen of Spring Flowers"

The poet sings the praise of Peonies as the noblest and most magnificent of flowers. They are well adapted for massing in beds, and particularly suitable for planting in groups throughout the perennial or shrubbery border where their brilliant hues add new beauty to the most artistic touch of the landscape gardener.

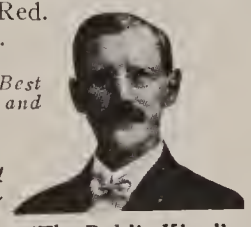
Good, rich, deep soil are the simple requirements. They are perfectly hardy and produce their wealth of flowers in great abundance.

NOW IS THE TIME TO PLANT: In fact, peonies may be planted with perfect safety any time from the middle of August until the ground freezes in the Fall. September is the best time, as they then make a root growth before Winter sets in, usually blooming the following Spring.

Try This Famous Trio for $3.00 (Prepaid)

Sprouted roots
Alexander Dumas, Pink, fragrant.
George Washington, Bright Red.
La Coquette, White and Pink.

My new Fall Catalogue will tell you all about the Best Peonies, Iris, Tulips, Hyacinths, Crocus, Narcissi and Phlox. Let me send you a copy.



J. K. Alexander, *World's Largest Dahlia Grower*
425-435 Central Street, East Bridgewater, Mass. "The Dahlia King"

WHAT YOU CAN DO IN SEPTEMBER

A Personal Message from Henry Hicks

IN September you can dig over your perennial borders and divide some of the biggest plants, throw out those that are over-crowding, give some away and get in some choice new varieties of Phlox and Peony. You can come to the nursery and see the colors and re-arrange the plants for color harmony. You can dig up additional ground for planting, thin out the plants you have and spread them over a wider area.

At this time trees and shrubs have not dropped their foliage. You can take your time and re-arrange them now instead of waiting until the busy spring days. You need not pick off their leaves, nor be afraid that they will die. If they look a little yellow and wilted, they will come out all right next spring. If any of the shrubs are too high, you can take them out and put in lower growing varieties. We will help you decide which of the more beautiful trees will best replace those ordinary ones, not for the sake of selling you additional stock, but in order to help you get the most out of your life and land. Whether you want a little tree for $1 or a 20-year-old tree for $100, we are ready for you. The trees are guaranteed to grow satisfactorily or be replaced free, dug and loaded at the nursery.

As to your utility garden, we will show you what the Indians, early settlers and birds lived on in your locality and how you can select in the wild and bring to your place improved varieties of hazel nut, beach plum and blueberry. You can be your own Burbank. The value of this is not only in raising more food but in helping you to feel master of your environment and know the natural resources of your region. In that lies a real freshening of the mind.

If you love a plant, you can make it live any time.

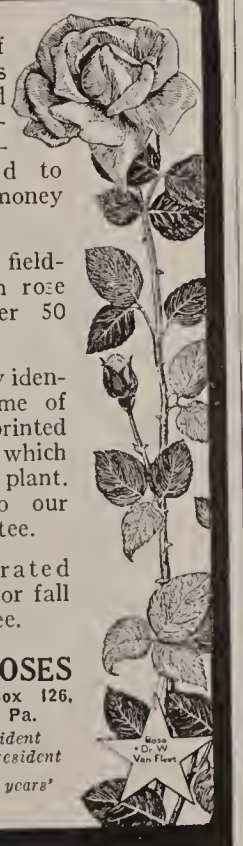
(Signed) HENRY HICKS

We shall be glad to send you, at your request, any of these booklet helps in home planting:

- **Old Friends and New** (General Tree, Flower and Fruit catalog, Autumn and Winter.)
- **The Book of Home Landscapes** (General Spring and Summer catalog).
- **The Book of Fruits, Small Fruits and Nuts.**
- **The Book of Shade and Lawn Trees.**
- **The Book of Foundation Plantings.**
- **The Book of Flowering Trees and Shrubs.**
- **The Book of Evergreen Trees and Shrubs.**
- **The Book of Hardy Garden Flowers.**

HICKS NURSERIES
Westbury, Long Island
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CONARD STAR ROSES
BLOOM
or your money back



A GARDEN of glorious roses positively assured if you have Conard Star Roses—each guaranteed to bloom or your money back.

Each a sturdy, field-grown plant from rose specialists of over 50 years' experience.

Each permanently identified by the name of the rose on our printed celluloid star tag which you leave on the plant. This tag is also our symbol of guarantee.

Write for illustrated catalog of roses for fall planting. It's free.

CONARD ★ ROSES
& Jones Co., Box 126, West Grove, Pa.
Robert Pyle, *President*
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Backed by over 50 years' experience

NEW and RARE IRISES and PEONIES

They will give your next year's garden those final touches of beauty and charm which only these two plant families can supply.

You will find a sense of peculiar personal satisfaction in the knowledge that the splendid blooms which will unfold in your borders next May and June are the finest of their kinds and different from those in other gardens round about.

As a background for these tested and proved specialties, nothing could be more fitting than

The Best of the Older Sorts

of which I have a stock of the same high excellence and pleasure-yielding worth. Now is the time for you to

Send for Catalog
and try a few plants
from a woman's garden

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Get our New ~ Catalog of Dutch bulbs and Beautiful Shrubs

WE have imported only the highest quality of Dutch bulbs for twenty-five years. Any lover of beautiful gardens insists on Washburn products and will have no other. The flowers of Spring come from bulbs planted in the Fall. Send for our new catalog, giving a complete list of imported bulbs, beautiful shrubs and trees.

A. WASHBURN & SONS
Dept. E
Bloomington, Ill.



Announcing the All-Shingle House Competition



$1000.00 IN PRIZES

THE RED CEDAR Shingle Manufacturers of the U. S. and Canada offer cash prizes of $1000 for photographs and plans of the best designed all shingled houses submitted on or before November 1, 1921.

We want you to send us pictures and plans which will emphasize the great charm and beauty of this typical American building material—the Red Cedar Shingle.

The requirements of this contest are simple. Contestants may be home owners, builders, contractors, lumber dealers or architects located in the United States or Canada. Intelligence in answering the questions will have just as much bearing on winning as professional knowledge.

Houses submitted to contain not less than five and not more than eight rooms with bath.

Exterior walls and roof are *both* to be covered with shingles.

Each photograph must be printed on smooth finish paper size 7 x 11 or 8 x 10. Your local photographer can make enlargements to either of these sizes. Floor plans may be roughly indicated and drawn to any convenient scale with dimensions of each room clearly indicated in ink.

Each photograph and plan must bear the name of sender and street address of house plainly written in ink upon reverse side of both photograph and floor plan. A third sheet should accompany the photograph and plan upon which should be answered the questions indicated on the right hand column of this announcement.

List of Prizes

First Best Design	$250.00
Second Best	200.00
Third	150.00
Fourth	100.00
Fifth	75.00
Sixth	50.00
Seventh	50.00
Eighth	25.00
Ninth	25.00
Tenth	25.00
Eleventh	25.00
Twelfth	25.00
	$1000.00

Four Architects selected from different sections of the United States and Canada have kindly consented to act as Judges for this contest.

Address all replies

in United States to—

SHINGLE BRANCH, WEST COAST LUMBERMEN'S ASSOCIATION
HENRY BUILDING, SEATTLE, WASHINGTON

in Canada to—

SHINGLE MANUFACTURERS ASSOCIATION OF BRITISH COLUMBIA
METROPOLITAN BUILDING, VANCOUVER, B. C.

Questions

Date house was built?
Name of architect or contractor?
What kind of shingles used?—(name of wood)
*What grade and thickness?
*Exposure to weather on roof?
*Exposure to weather on side walls?
How treated—stain or paint?
*Kind of nails used?
Has your roof ever been reshingled?
Reasons why you prefer an all shingled house?
(Trained writing is not essential—ideas are what count.)

** Your local lumber merchant, architect or builder will gladly assist you in answering these technical questions.*

THE CAREY PRINTING CO. INC.
NEW YORK



Interior Designed by
J. G. VALIANT CO
Philadelphia - Baltimore Paris

Lucas
Paints and Varnishes

Elegance of furnishings should be combined with simplicity in the treatment of walls and ceilings to obtain perfect harmony. They form "the frame around the picture"—and are in excellent taste if finished with *Lucas Lu-Co-Flat,* in its soft, rich effects.

The delicate tints blend with all periods of furnishings and make a perfect back-ground for the individualism you desire in your home.

Lucaseal Enamel on woodwork, and *Lucaseal Varnish* on floors complete the treatment necessary for the effective setting of the living room.

You will be interested in our folder "Suggestions for Home Decoration." Write Dept. 46, and ask questions—without obligation. We will be glad to help make yours "the home beautiful."

NEW YORK HOUSTON, TEXAS
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John Lucas & Co., Inc.

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Purposely Made for Every Purpose



JOHNS-MANVILLE COLORBLENDE ASBESTOS SHINGLES

The Aristocrat of Firesafe Roofings

Through—
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BRAKE LININGS
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FIRE PREVENTION PRODUCTS

THE great variety of color combinations attainable in a Colorblende roof afford both architect and owner a wide field for the exercise of individual taste. This means the attainment of artistic perfection in the house as a whole and, at the same time, that permanence, fire-safety and freedom from maintenance costs which characterize all Johns-Manville Asbestos Roofings.

Corrugated Asbestos Roofing. Asbestos Shingles, Asbestos Built-Up Roofing, Asbestos Roll Roofing approved by Underwriters' Laboratories, Incorporated.

The Colorblende booklet sent on request.

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Incorporated
Madison Avenue, at 41st Street, New York City
Branches in 63 Large Cities
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CANADIAN JOHNS-MANVILLE CO.
Ltd., Toronto

House & Garden



Fall Planting Number

October · 1921

CONDÉ NAST *Publisher*

35 cts · 3.50 a year



PEGRAM, the famous artist of Punch, shows here the basement of a famous Tudor mansion, once the favorite residence of Henry VIII. The IDEAL TYPE A HEAT MACHINE has transformed it into a modern comfort-giving home.

The millionaire who was being robbed

THE MILLIONAIRE lives in a fashionable New York suburb. In 1916 the old-fashioned boiler in his cellar consumed 136 tons of coal.

At his request a Heating Engineer made an examination; later he took out the old boiler and installed an IDEAL TYPE A HEAT MACHINE.

The next winter—a very cold winter, too—the millionaire saved 45 tons of coal.

That millionaire was being robbed by his old-fashioned boiler of about one-third of the money he spent for coal.

If the boiler in your home is ten years old or more, the probabilities are that you, too, are being robbed in the same degree.

Ask your Heating Contractor to go over your home and report; or wire direct to us. We will communicate with him or have one of our own Heating Engineers make the examination, without obligation or expense.

Meanwhile your inquiry will bring you through the mails full descriptive literature regarding the IDEAL TYPE A HEAT MACHINE, the dustless, wasteless new invention that pays for itself in the coal it saves.

Dept. 23
816 S. Michigan Ave.
Chicago, Ill.

AMERICAN RADIATOR COMPANY

Makers of the world famous IDEAL *Boilers and* AMERICAN *Radiators*

The IDEAL Type "A" Heat Machine

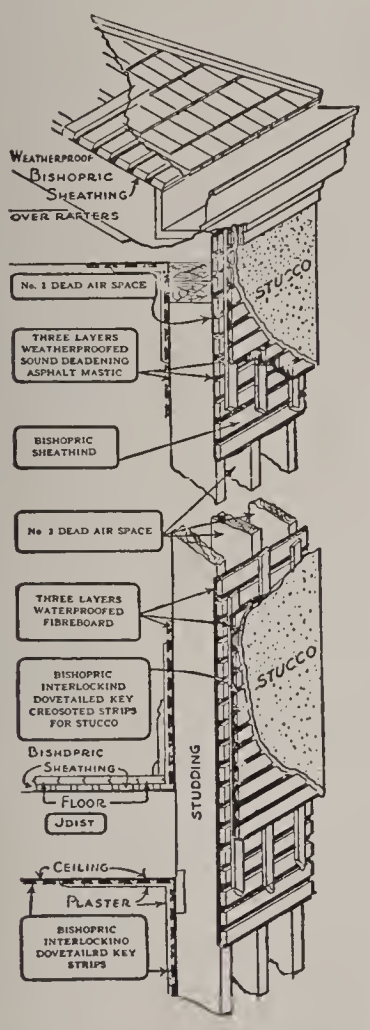
BISHOPRIC

FOR ALL TIME AND CLIME

Bishopric—The Stepping Stone to Happy Homes.

Everyone looks forward to the time when they shall own their own home. Owning a home gives one a balance, a sense of permanence and a feeling of security.

In your own home you find refuge from the avaricious landlord and from the worries and cares of daily life. Once across the threshold of your own home you are in your own kingdom where Love is queen.



The knowledge that it is your own home, "Your own Castle"—brings contentment and happiness that more than repays you for the toil and patience that has given you the greatest of blessings *"Your Own Home,"* and *money* spent on the home is an investment that pays dividends in happiness.



Residence of Geo. W. Klewer, Architect, 36 Crescent Drive, Glencoe, Ill. Bishopric Sheathing used as sub-flooring, on roofs under shingles, and as Sheathing under Bishopric Stucco Base. Bishopric Stucco Base used on all exteriors. Bishopric Plaster Base used on all interiors

You Build But Once—Build Right

Stucco Offers an Economical and Fast-Growing Appeal to People who desire Homes of Distinct Individuality.

The *Permanency* and beauty of Stucco Houses depends on the Base used.

Bishopric under Stucco is universally recognized as the Best Base and at the same time the least costly building material for Stucco Exterior over new or old buildings.

This reputation has been won by its wonderful record extending back for years, and today remains unassailed.

Bishopric provides a building that is warmer in winter and cooler in summer than other forms of construction. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base, it insures a building that is absolutely dry, vermin-proof and healthy.

It is of great importance in the construction of the house of stucco to provide for the preservation of its beauty, its resistance against fire, vermin and decay, its insulation against change of temperature and dampness. Bishopric stucco and plaster base in construction and in use, offers the possibilities of this insurance.

Let us tell you all about it, let us send you "Bishopric for all Time and Clime," a booklet containing facts and details on insulation, sound-deadening, damp-proof construction, illustrated with photographs of beautiful houses built with Bishopric Stucco plaster and sheathing units. This booklet is yours for the asking.

THE DOVETAILED KEY INTERLOCKS THE PLASTER
BISHOPRIC STUCCO AND PLASTER BASE
TRADE MARK REGISTERED

The Bishopric Manufacturing Company

568 ESTE AVENUE **CINCINNATI, O.**

N. Y. City Office: 2848 Grand Central Terminal
Factories: Cincinnati, Ohio, and Ottawa, Canada

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Vol. No. 40, No. 2

"GENUINE WALNUT FURNITURE IS TRUE 'HEIRLOOM' FURNITURE."



Modern Queen Anne furniture in American Walnut. Residence of Hugh Legare, Esqr., Washington, D. C. Mr. Howard Major, Archt.

In the Days of Queen Anne

In the days when all furniture was made by hand, and when material, design and workmanship were of the best, Walnut was conceded to have no superior as a cabinet-wood.

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American Walnut depends for its beauty on inherent color and on its pleasing figure and depths so satisfying to the cultivated taste. It has none of the cruder boldness or sharp contrasts of color and figure characteristic of some woods hitherto commonly accepted.

American Walnut furniture for these reasons is the strong choice of those who desire true "lifetime" or *heirloom* furniture. Let us add one important word—

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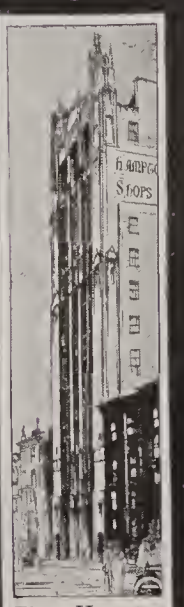
This photograph but suggests the mellow tones of the old pine paneled walls and the beautiful crystal chandeliers which catch the firelight, or the colorful notes of the petit point chairs and hand printed linen draperies. It is in the assembling of such harmonious interiors that the Hampton Decorators are trained and equipped to assist you.

Hampton Shops

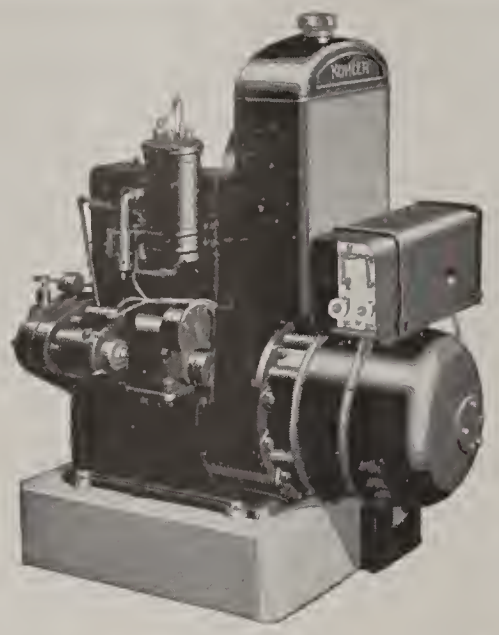
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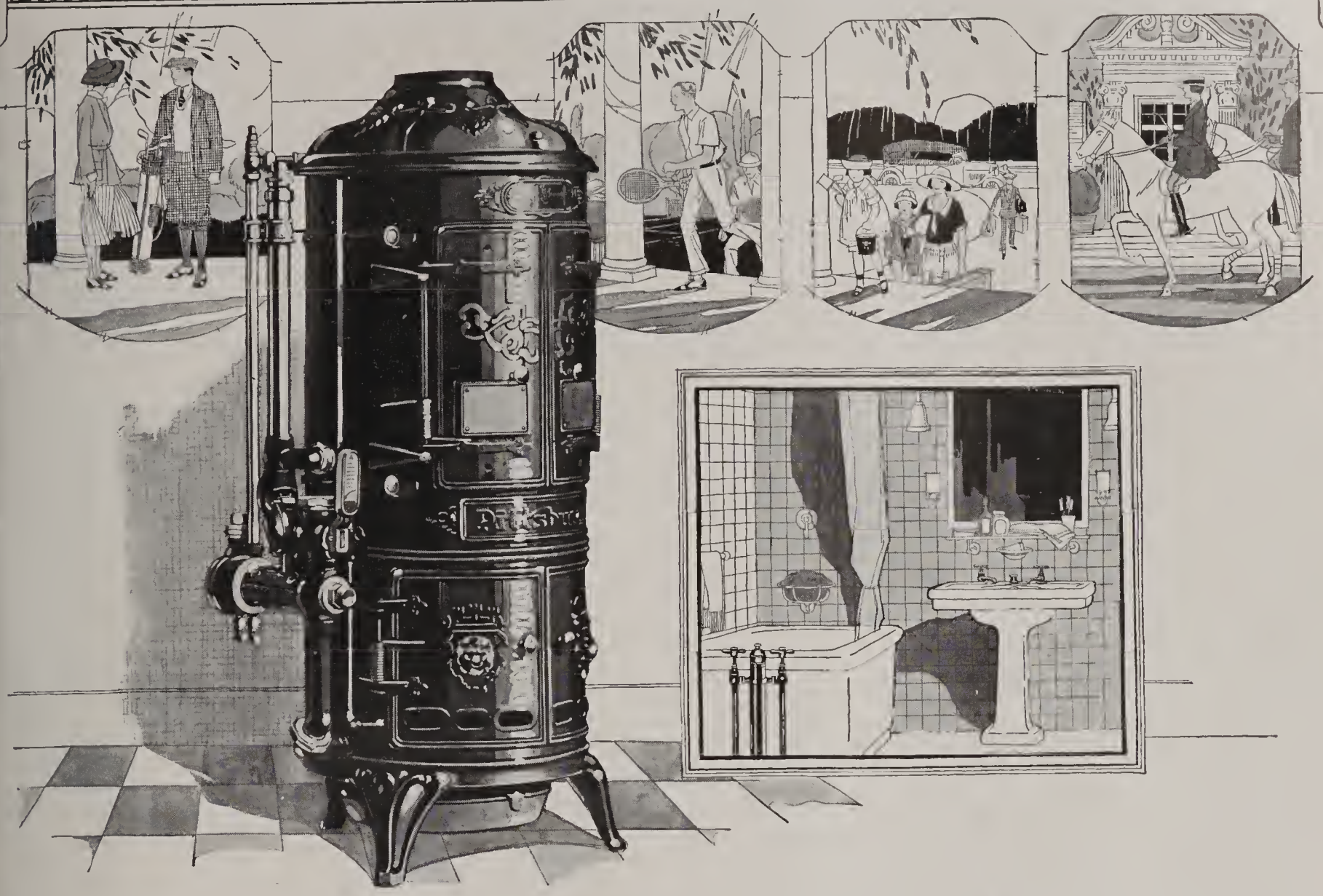
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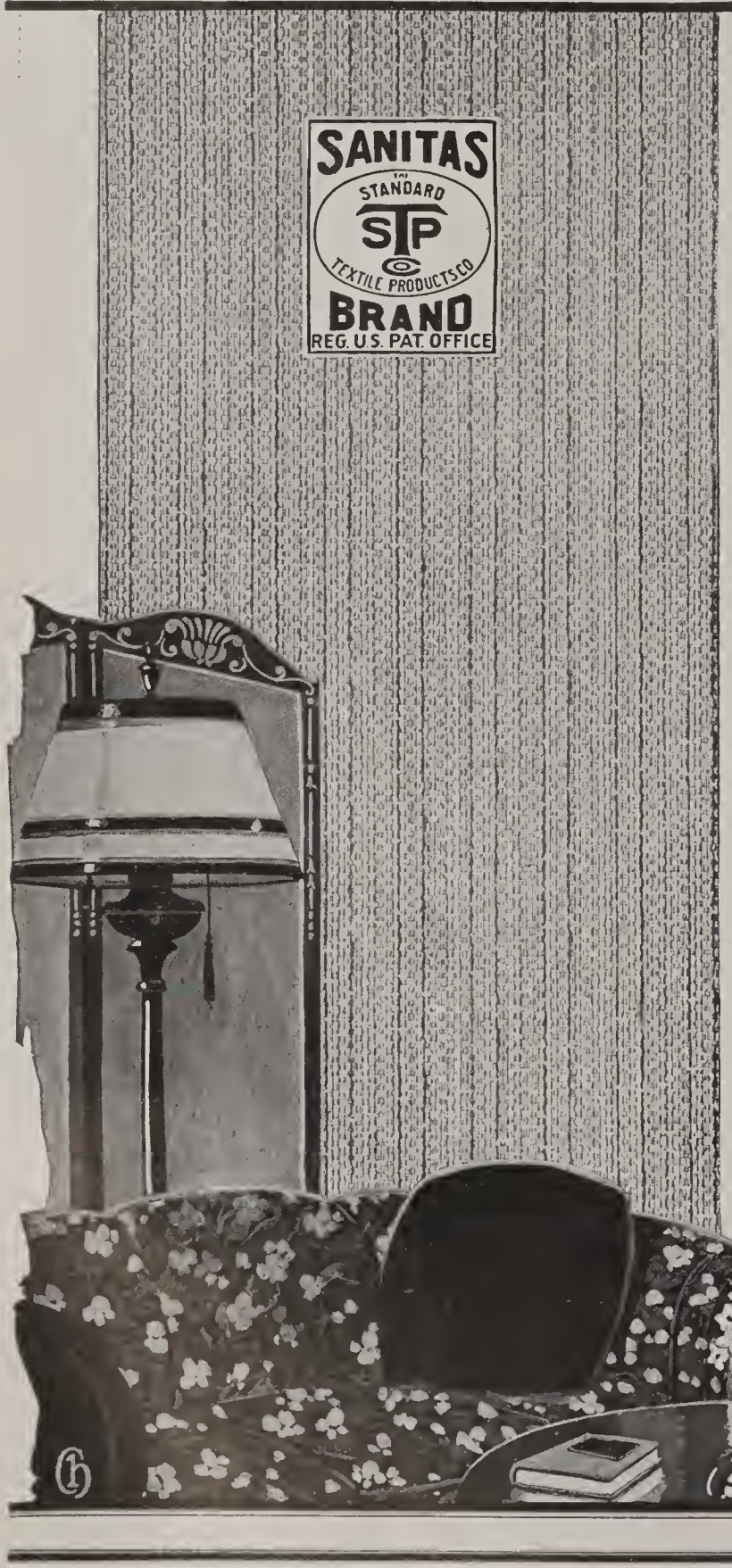
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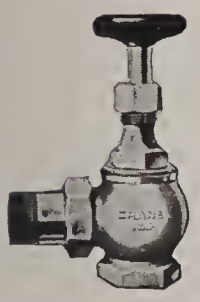
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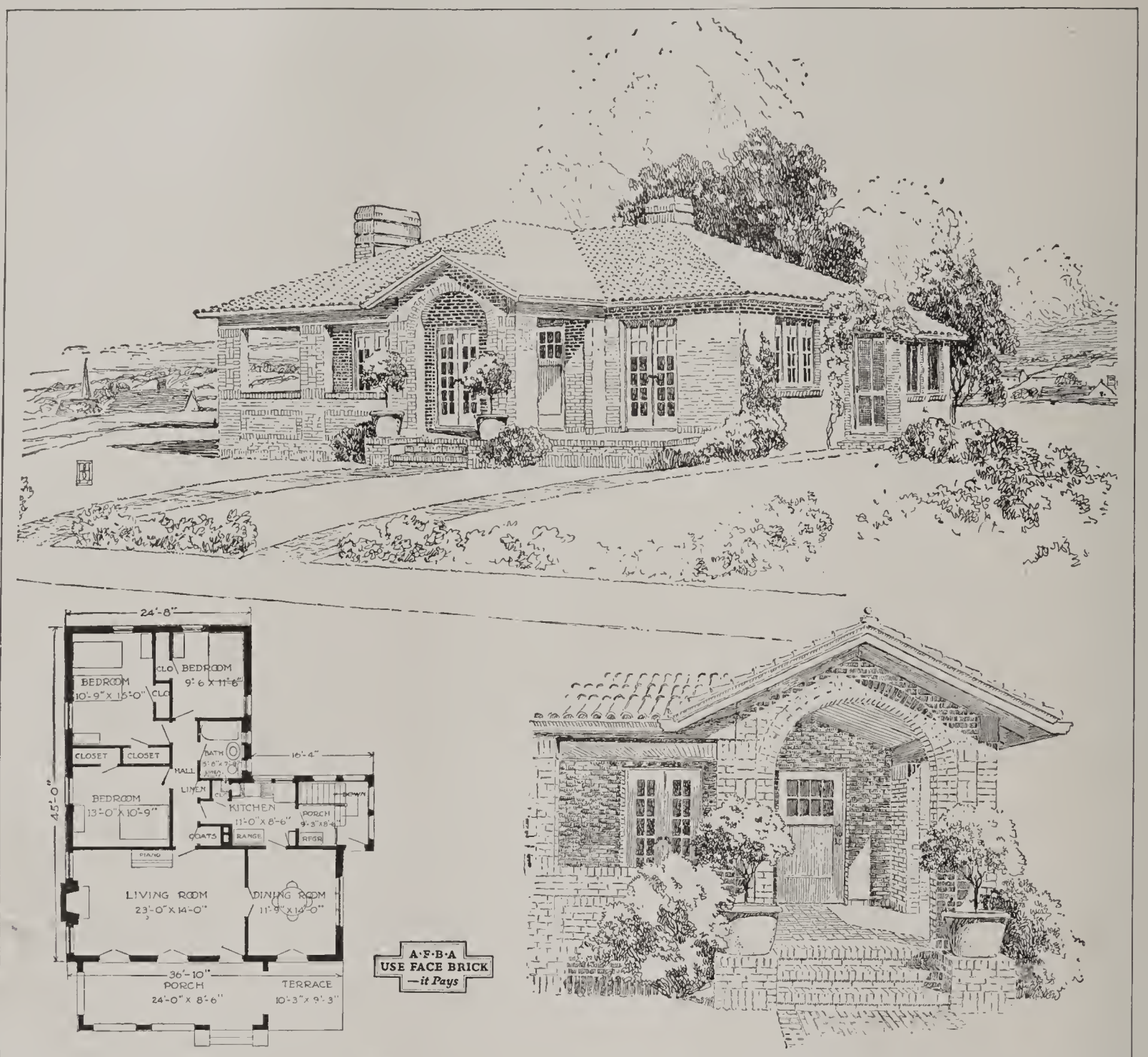
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We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in forming your future plans for your home.

You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices.

Address, American Face Brick Association, 1121 Westminster Building, Chicago, Illinois.



The Home Builder

Asenath Leavitt
Editor

OCTOBER 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Little Features which Help *Make* the Home

LITTLE conveniences are concealed electric lighted porch columns, package receivers, garbage burners, meters read from outside, plunder rooms and many other features easily incorporated, which add wonderfully to the comfort and joys of home owning and are not very costly.

Of Interest to Every Home Builder

The announcement of such a thing as a fireproof wood house is startling to most of us—and it's joyful news, too. Previously we have thought of the wood house as offering an ever present fire risk. Statistics show that over 70% of the fires in 1919 occurred in residences.

It's appalling when you stop to think about it—over 23,000 people killed or injured by



fire in 1919, of whom *nearly 80% were mothers and children under school age.* These figures are according to official records.

Yet the cost of making a home fire-safe is only about 1% additional—$100 for a $10,000 home—an almost insignificant figure. No doubt your architect is familiar with the use of metal lath for this purpose, but it won't hurt to remind him about its use at the juncture of floors and partitions as well as a foundation for interior plaster (and stucco if you build of this inviting type) in order to make sure that your home furnishes you protection against the ravages of fire. We shall be glad to send him or you complete details.

What an Architect Said

"I wouldn't think of using ordinary lath," said an architect, "as a foundation for interior plaster".

He was a man with some twenty years of home building experience, too. He knew that the sure way to get smooth, attractive walls free from cracks and discolorations was to use *metal lath.* No doubt you have observed how wavy and streaked ceilings look after a year or so when they are formed of plaster or ordinary lath. Use metal lath by all means if you want attractive, safe and all around satisfactory ceilings and walls.

For Stucco Too

The most economical and satisfactory method is to apply the stucco over Kno-Burn Metal Lath, back plastered—omitting wood sheathing, this not only saves considerable expense but the web of steel underlying the plaster keeps the stucco from cracking.

This construction is endorsed by prominent architects. It is also recommended by the highest building authorities. The satisfactory condition of homes—built of stucco on Kno-Burn—after years of service bears tribute to the permanence and attractiveness of this economical construction.

Suggestions



Lots of letters are coming in to my desk from enthusiastic home builders who are building their first home and will soon have the innumerable comforts and joys of homes of their very own.

It's a great pleasure to offer them what suggestions my staff and I can on arrangement, design, selections of materials and other details. I have a real interest in their homes. I'd like to help you with yours.

Asenath Leavitt

North Western Expanded Metal Company:

Please send me your home building booklet No. 937.

Name .....

Street .....

City and State.....

Remarks .....

.....

PREDICT FIREPROOF WOOD HOUSE SOON

Chicago Underwriters Develop Methods of Protecting Frame Homes.

FINAL TEST SATISFACTORY

Flame-Safe Plaster for Dangerous Spots Plan to Prevent Blazes.

A wooden house so constructed that it will be practically fireproof is being developed and tested at the Underwriter's Laboratories in Chicago.

The possibilities of this development are tremendous. Instead of burning down a large part of the houses which are constructed every year, fire-safe construction, even with the ordinary wood joists and partitions, is seen. Only a few of the danger points need be given special attention.

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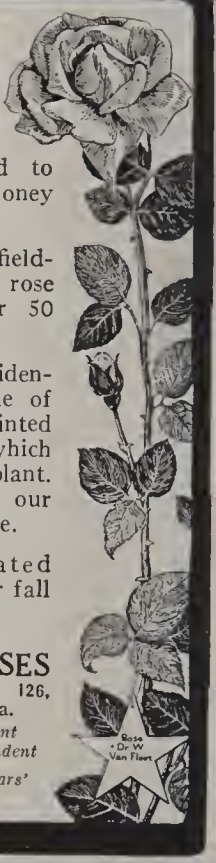
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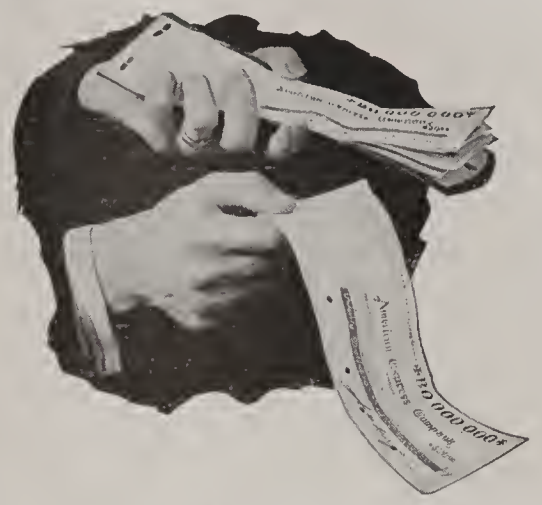


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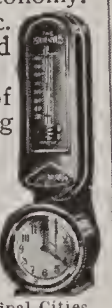


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on page 96

In this issue, a series of articles on the care and training of dogs is inaugurated. These are non-technical chats, covering many essential points. This month, it discusses the selection of a dog.

You will be interested. See page 96



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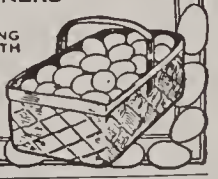
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1st Year October, 1921 Ralph P. Stoddard, Editor

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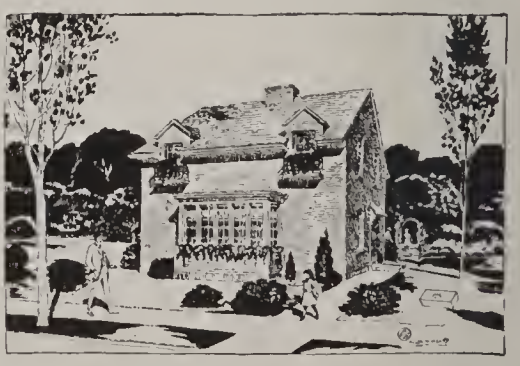
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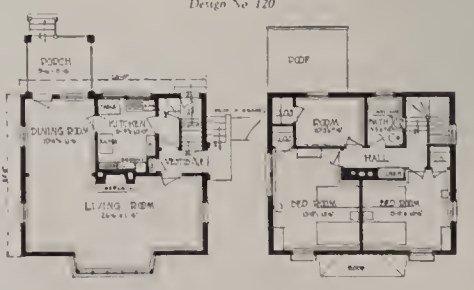
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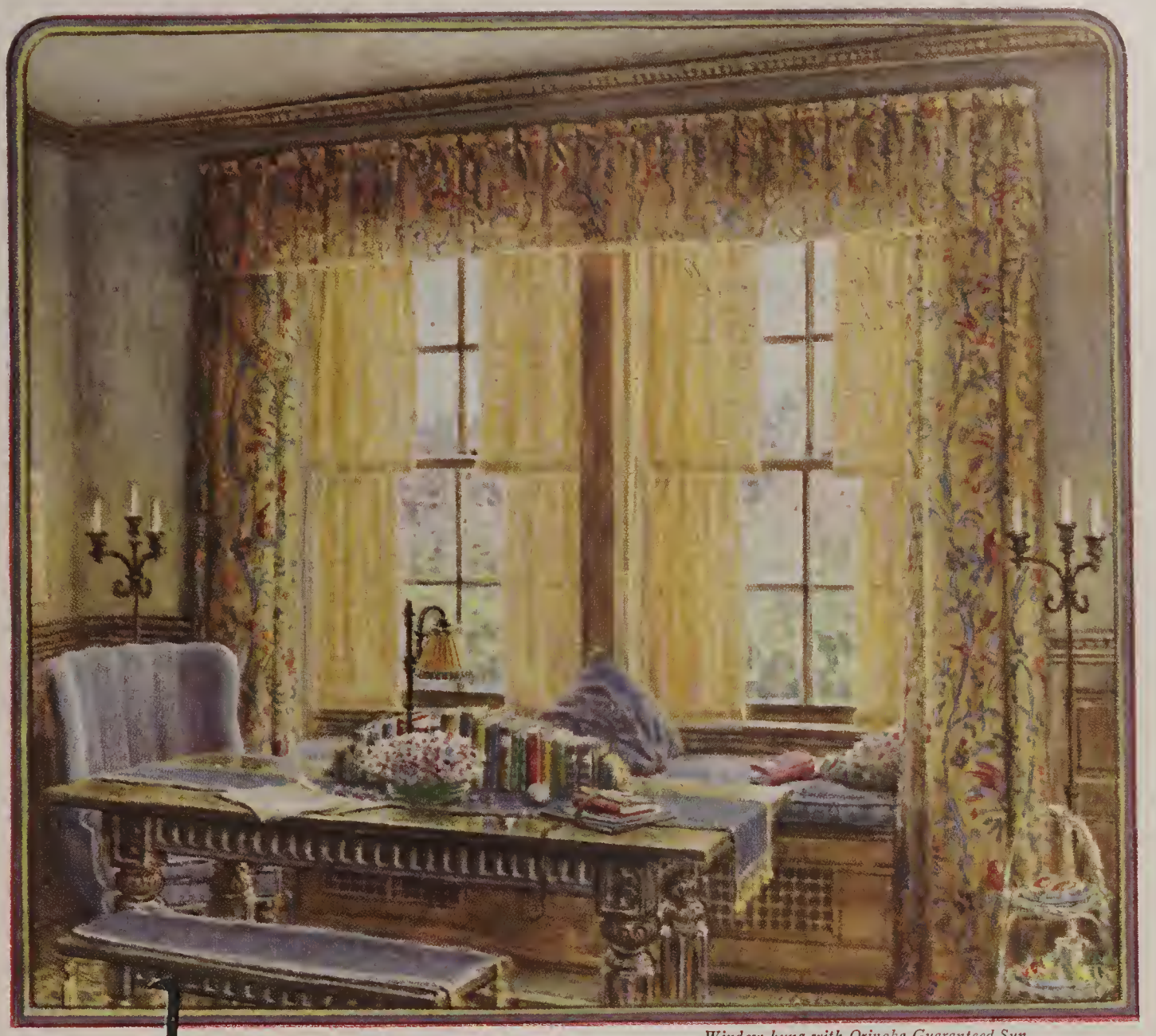
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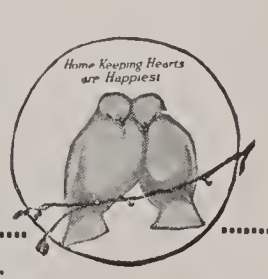
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House & Garden

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THE HOUSE PLANNING NUMBER

AN editor enjoys getting up a fine issue of his magazine just as a good cook enjoys the preparation of a fine meal. He knows exactly what sort of things are going into it and has fairly safe reasons for supposing that it will be enjoyed. We are enjoying the preparation of this issue. It will be a big meal, a wholesome meal, a meal not soon to be forgotten.

The general motif of this feast is house planning, but we haven't put house plans on every page, just as no cook uses the same ingredients in all the courses of one meal. There is more to house planning than house plans. It is a concoction of various styles, plus a pinch of architectural detail, a generous measure of family requirements, with some dream stuff dusted over the top. It isn't complete without the dream stuff, any more than an egg is palatable without salt. Certainly the houses shown in this issue—about twenty in all—are the stuff of which a home builder's dreams are made.

Nor can the courses of this November banquet be all alike. So we have mixed in judicious amounts of gardening and decorating—the soup and salad of the feast. For who can plan a house without planning also the furnishing and decoration of its rooms? Who can visualize the home that is to be without its gardens and their abundance of flowers? Nor can a good householder consider the meal complete until it contains an adequate amount of kitchen equipment. So into the pot has gone a measure of that too.



A variety of California architecture will be shown in the House Planning Number

Some folks may say that this sounds like a ragout of left-overs, a publishing stew, a thin Sunday night supper pulled together from nothing and nowhere. Don't be mistaken! Each course is carefully chosen for the ease of its mental alimentation. Each is rich with digestive nutriment and seasoned with fine illustrations. Its practical vitamines are countless. In fact, so carefu'ly are these pictures and articles chosen and arranged that one passes from one to the other as easily as a gourmet passing from fish to flesh to fowl.

There! Our space is almost gone and we haven't said a word of what this issue is going to consist. Neither does the good cook! If you know too much beforehand the surprise is lost. You have to wait until it is set upon the table. So with this feast. It will be served about October 23rd; you'd better reserve your seat through your newsstand.

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Gillies

THE OPEN HALL

Its noble proportions, the simplicity of its furnishings and the broad sweep of its curved stairs make this open hall an effective feature for a country house. The floor is of blue limestone slabs covered with fibre rugs and carpeting, thus combining elements characteristic of both indoors and out. Old furniture and colorful chintz carry on the distinguished atmosphere presented by the ivory paneled walls and woodwork and the fine old door salvaged from an early New York home. It is the residence of Alonzo Potter, Smithtown, L. I. Peabody, Wilson & Brown were the architects



FRAMING THE LANDSCAPE PICTURE

Distant Views Are Always More Satisfying When We Apply To Them the Principles of Pictorial Composition

LUTON ABBOTSWOOD

IN planning a garden it is important to consider not only the garden itself, but also the landscape that surrounds it. Only the walled garden can afford to disregard the surrounding landscape, and even the walled garden must have at least one opening on to the outer world. If the surrounding landscape is beautiful—and there are very few places in our countryside where it is so positively repulsive that one would like to shut out all sight of it—the designer of the garden is wise if he tries to involve the landscape in his garden scheme. You may possess only an acre of ground but, esthetically speaking, you are monarch of all you survey from any point on that little acre. Yet the process of exploiting the landscape for the uses of the garden is not entirely simple. Let us consider some of the methods employed by the skilled gardener to press it into his service.

Composition

If your house happens to be situated on the top of a lofty eminence, no very subtle methods need be adopted. All you have to do is to walk about your domain and look at the panorama; its mere extent makes it perennially interesting as well as independent of artificial composition in the foreground. But the houses and gardens which command a really extensive panorama are so rare that we need consider them no further. We are interested in the ordinary dwelling, situated in a valley, on a flat plain, or on the gentle slope of a hill, and commanding a modest prospect of not very distant hills, fields, and trees. How shall we involve this prospect in our garden scheme? How make it pay us its tribute of beauty?

The gardener must approach the problem in exactly the same spirit as that in which the landscape painter approaches his similar problem. As a machine, Nature is extremely ingenious and well ordered; but as an esthetic whole it is a chaos. The business of the landscape painter is to compose the chaotic elements of Nature into an esthetic whole or work of art. The gardener is faced with precisely the same problem; he, too, has to compose Nature into a work of art. His task is, if anything, more difficult than that of the painter, because he has to work in the actual stuff of Nature itself. If a tree is badly placed in a landscape the painter merely alters its position in his picture; but the gardener has to cut it down and plant another one in the right spot or move the tree. His work is the more laborious and slower. He is also handicapped by the fact that the ways in which he can arrange his natural materials are extremely limited, while the means of the painter, unless he is tied down by some ridiculous theory of photographic realism, are almost infinite.



A doorway or loggia arch, purely architectural features, can be so placed as to frame a garden glimpse. Such pictures should be studied before the house is built and the garden laid out

The gardener who is engaged in bringing the surrounding landscape into relation with his garden has at his disposal only one method of composition. He is impotent to alter the actual landscape beyond the boundaries of his garden. All he can do is to alter his garden; his power extends, that is to say, only over the foreground of his picture. Nevertheless, in spite of these limitations, the gardener contrives to do a great deal. How much he can do by simply paying due attention to his foreground is shown by the accompanying photographs illustrating a number of landscapes, in which a few simple touches in the foreground have turned a chaotic prospect of hills and woods and fields into a beautifully composed work of art that is an integral part of the garden.

Limitation

The first principle of all composition is limitation. Absurd as it may sound, it is yet true that the picture cannot exist without the frame. The essential difference between Nature and a work of art is that Nature is without limits, and exists in a perpetual state of flux, while a work of art is fixed and clearly defined. The business of the gardener is so to arrange his foreground that the eye sees a clearly limited picture in which there is a harmonious relation of form between the foreground and the far-off background.

The ordinary way of framing and composing a distant view is by means of trees or of some architectural detail. A dense mass of trees may be used to block out all but a limited section of a landscape, which will be seen down a vista. The same effect can be produced by the use of walls and a gateway. Almost more

It is often possible to trim trees so that they play an effective part in the composition of scenery. Here a terrace built out on a hillside is shaded by an oak that has been cut to make a setting for the view beyond

interesting is the use of single trees or some such architectural detail as a pillar to break the line of the distant landscape and to divide it up into sections.

A very flat stretch of country requires a particular treatment of its own. The horizon on a flat plain is very near to the eyes of anyone standing on the ground, and the aim of the landscape gardener in these districts must be to create an illusion of distance by the use of perpendicular lines placed in a receding sequence.

How beautiful a flat country can be when treated in the right way may be seen in Flanders, anywhere between Ostend and Ghent. Here the country is as level as a calm sea, and a wonderful sense of distance, of an almost infinite recession into space, is



Emphasis is given this vista by the two obelisks placed on the terrace at the end of the path. Spots such as this are ideal for certain kinds of garden statuary



A garden that commands a view over flattish rolling country requires the use of firm, perpendicular lines in the foreground. The avenue of cedars here adds interest to the view

Where one's house stands on a wooded or shrub-covered hillside an avenue can be cut to open up the vista. By preserving tall trees in the foreground, the horizontal lines of the distant hills are given a pleasing relief



An architectural note, such as a pillar, helps compose the landscape picture. In this garden the view is framed by the trees on one side and the pillar on the other

obtained by the copious use of poplars; their tall, slender forms, planted in lines along the edges of roads or canals, lead the eye onward down endless perspectives. Flat countries call for some sort of avenue treatment, carried out either in trees or in some form of architectural feature.

We have so far dealt exclusively with the treatment of a view from the garden. It will not be out of place to say something of the way in which composition can be achieved when the foreground is a window, a gateway, or other aperture in a house. Care should always be taken in designing a house to provide for good exits. The firm architectural lines of a doorway, porch, loggia or arcade should be made the con-

(*Continued on page* 68)



That flatness is necessarily dull is disproved by the way this view has been treated. Tall trees planted in receding sequence give a sense of distance and afford relief to the horizontal sky line





A garden room in the Turtle Bay district, New York City. Edward C. Dean and W. Lawrence Bottomley, associate architects

(Left) No glass curtains are used in this dining room, the wide window giving a charming view of a garden walk



Mattie Edwards Hewitt



Harting

(Left) Cool ivory paneled walls, a deep blue velvet rug and rose gauze curtains are incidentals in this dining room whose chief charm lies in its proximity to a garden. It is in the New York home of Mrs. Cornelius H. Tangeman

(Above) It would be easy to breakfast in this sunlit room with its gay chintz, painted furniture and rough plaster walls. On the right is a door leading into a garden. Agnes Foster Wright was the decorator of the room

GARDEN ROOMS IN CITY HOUSES

If One Cannot Live Out-of-Doors, the Next Best Thing Is a Garden Room

MARGARET McELROY

IT is a curious fact that practically all the thought and ingenuity in the past have been spent in developing either the house or garden and only comparatively recently has attention been given to these subjects in connection with each other—the room in relation to the garden. This is especially true of this country that has lived so long indoors and is only now awakening to all the possibilities of a garden. Abroad it is an old story and much could be learned from the garden rooms of France, Italy and above all Spain—rooms of sunlight and shadow and sweet with the fragrance of old-world gardens.

More and more we are coming to realize that every house should be planned with a room of this kind, a room the *raison d'être* of which is the surrounding garden or terrace.

We have reveled in living out-of-doors, have seen the possibilities and charm of a well-furnished porch; we have successfully brought the garden into the house and today there is scarcely a home that does not boast a room with the feeling of a garden—one made gay with shrubs and climbing plants and perhaps a tiny splashing fountain to suggest the out-of-doors. These things have come to stay because no matter how exquisitely a house is furnished, how perfect and harmonious in detail, it cannot hold us when there is a garden to go into. So architects, realizing this need, are concentrating on a successful combination of the garden and the house with the result of a series of perfectly delightful rooms whose interest first and last lies in the fact that they are adjacent to a garden.



Mattie Edwards Hewitt

In this sun-swept garden room, the rough plaster walls, cool green tiled floor and wide windows filled with growing plants preserve the feeling of the out-of-doors

Discarding the Old Backyard

Some of the most interesting building in New York City recently has been the remodeling of old houses into more comfortable and attractive ones, and in every case the architect has been concerned almost as much with the outside as with the house proper. So what were formerly drab backyards, notable for a certain distinctive monotony, have been transformed into tiny gardens of individuality and charm, gay with colorful flower beds or decorative with a more formal planting. In each one of these communities an effort has been made to create some kind of a garden to complement the house, to make every living bit of green count for something. In some cases persons occupying an entire block have thrown together their backyards and by the placing of shrubs, trees and vines, stone paths with here and there an interesting fountain and walls crowned with pots of trailing ivy, have achieved the effect of an old Spanish or Italian garden.

After having accomplished a garden in the midst of the city, the next step was to tie it up with the house. Formerly, all the "best" rooms proudly faced the street, leaving no one to enjoy the other side but the cook. With the acquisition of a garden, however, the house immediately turned its back on the street and in all the remodeled houses the dining room, drawing room and master's bedroom face the bit of green in the back with the kitchen, laundry and maids' rooms on the street side. All these changes developed a new type of room that soon began to claim the attention of architects, and decorators—the garden room.

In a house in New York that has not only the advantage of a charming garden but a view of the East river as well, the dining room has been made into a perfectly delightful garden room. The entire end consists of a low, broad span of casement windows and a quaint glass door opening into the garden; on the walls is a scenic paper of shadowy gray-green trees that catch the sunlight and carry out the feeling of the out-of-doors; the furniture is simple and dark and through the windows and door, which are uncurtained, one sees a winding path of uneven flagstones shaded by drooping willows, a low wall overhung with honeysuckle and, dominating all, the spidery outline of a great bridge.

Garden Breakfast Rooms

In our climate it is not always possible to eat out-of-doors but it is feasible to have a little breakfast room so arranged in relation to the surrounding garden that the effect is practically the same. The first thing to do is to put in wide windows and doors with perhaps a bay window filled with growing plants. Use only the filmiest of glass curtains, if any, as the object is to bring the garden inside, not shut it out by heavy draperies. If it opens onto a brick terrace, let the floor be of brick, too, the walls rough plaster broken by wrought-iron brackets filled with ivy, and paint the furniture a soft leaf green. The china should have a design of brilliantly colored flowers, and use linen the same deep cream color as the plaster walls. It would be easy to breakfast in this room, surrounded by and part of the beauty of the sunny garden outside.

All city houses, however, are not blessed with gardens, but this does not mean one cannot have a garden room. There is often an extension that provides a roof which can be turned into a delightful spot of green around which one can evolve a garden room. One house of this kind had a rear room that had long been used as a general store room with the roof behind an absolute waste space. The clever owner, being forced to stay in town during the hot months, set about transforming the room and making a garden on the tiny roof. First a wide door was cut through, connecting the two. On both sides of the roof were placed high green lattices topped by urns filled with daisies and trailing plants. Fortunately the house was red brick, which makes a pleasing background, and at the farther end an old Spanish iron grill was used, also surmounted by pots of ivy. Plants were everywhere, boxes of orange-red tulips making a splash of color.

(*Continued on page* 68)

THE WINTER OF OUR DISCONTENT

LAST year in London they were singing a pleasant little song called "Where Do the Flies Go in the Winter Time?" It was a thought-provoking ballad; in fact, after hearing every newsboy, porter, messenger and indolent male whistle it, you began to wonder where the flies did go.

Recently a question of like character has been propounded, a question that makes the fly mystery pale into insignificance. An enquiring reader of this magazine wanted to know where gardeners go in the winter time.

After much investigation we discovered that those who are endowed with an abundance of this world's goods go South or to California or to the palmy and liberal isles of the Caribbean. The less fortunate simply stay at home and endure the winter of their discontent as best they can. If they have a greenhouse, the world can wag on; if they have no greenhouse, then winter is a sorry time for them.

AS most of us north of Washington are garden shut-ins during the winter months, I am proposing two or three seemly amusements that may help make the days pass speedily.

Of course, the gardener may, if he chooses, read old catalogs, but by November he will be able to recite all the items from Achillea "The Pearl" to Zygadenus with as much ease and accuracy as a fourth-year lad recites the Presidents of the United States. After that, catalogs pall.

Or he may carry on a lengthy correspondence with other gardeners between the times he is occupied washing aphids off the house plants. This is a pleasant diversion and helps widen the circle of one's friends.

He may even conceivably read a vast library of gardening books and attain wisdom thereby, although, having read several score of them, I find a sameness that almost drives me to tears. (Incidentally, if I have to read one more book or article in which "My Garden Is a Lovesome Spot" is quoted, I shan't be held responsible for the consequences.)

ONE perfectly innocuous winter amusement for gardeners is to make a gardener's anthology. Take a loose-leaf binder and paste in, under alphabetical heads or topics, various snatches of horticultural news, bits of pretty garden prose and verse, practical data and notes of controversies clipped from magazines and catalogs or copied out of books. A symposium of this kind can be a perfect gold mine of good ideas. You may collect, for example, half a dozen different remedies for delphinium blight, affording a variety of treatment for a variety of circumstances. Another page may contain the names and pictures of newer narcissi—kinds that, as yet, are far beyond your purse. And so on.

I know of one such book that has served not only to amuse its compiler but to which is attributed an uncommon pathological value. When a gardener acquaintance falls sick, this book is carried to her bedside. It has effected many cures. What the Mother of Kazan ikon is to the devout Orthodox Russian, this garden anthology is to the lover of flowers.

DURING the past few years it has fallen to my lot to read quite a number of nursery, seed and horticultural trade journals, and I have noticed that a singular bond of sympathy exists in these groups. It is especially marked in the obituaries of deceased members of horticulturists' families. Not satisfied with printing kind words about the seedsmen or nursery growers who have passed, these journals extend their sympathy to Mary and John and Annie and the rest of the family who chance to be called from this sphere. Quite amazing!

At first I figured that dealing with flowers and such made these men more tender hearted than the rest of us. Doubtless it does. Then gradually the light dawned. When little Celia Strange is gathered to her rest, nurserymen everywhere feel a distinct loss because once on a day Celia's papa, in a proud hour of hybridizing attainment, named his latest gladiolus after her. For years Celia Strange was part of the nurserymen's stock in trade. They constantly spoke of her to their customers, printed her name in their price lists, compared her beauties with the choice colors and form of other flower sons and daughters. Why shouldn't the horticultural world feel personal bereavement when the original Celia Strange comes to the end of her flowering?

ONE of these days—and this can afford another winter amusement—I would like to investigate who the original persons were after whom some of our flower varieties are named.

Who was Marie La Graye and what relationship did she bear to the hybridizer who gave her name to a lilac and several other flowers?

Who was Mme. Chereau of iris fame?

What romance was attached to naming a hardy aster after Peggy Ballard, and who was Peggy?

What kind of family are the Lomas, immortalized by a long line—male and female alike—of dahlias?

What has become of these old flower girls? Of Minnie Burgle, of Dorothy Perkins, of Caroline Testout and Frau Karl Druschki?

What vision was the rose grower dreaming of when he named his new bud "Killarney Queen"?

What little package was disturbing the sleep of the sneezewort hybridizer when he called his new strain "Riverton Beauty"?

Did he ever marry the girl, that originator of chrysanthemums who fondly dubbed his latest production "Bride of Kent"?

The other day, delving in an old gardening book, I came across an item named Azalea Danielsiana. This name suggested no romance until I read that in the year 1830 a Captain Daniels, master of a ship belonging to the Honorable East India Company's service, brought the original plant to England. Naturally it would be named after him. Not so! The book attests to the fact that it is named after his wife,—it was Mrs. Captain Daniels' azalea. Whether or not she accompanied him on his voyages the book fails to state, but I can imagine the pretty family scene that must have ensued when the captain learned that the azalea was to be named Danielsiana, how he tossed a brave seaman's compliment to her across the breakfast table, insisting that she be the honored one, not he.

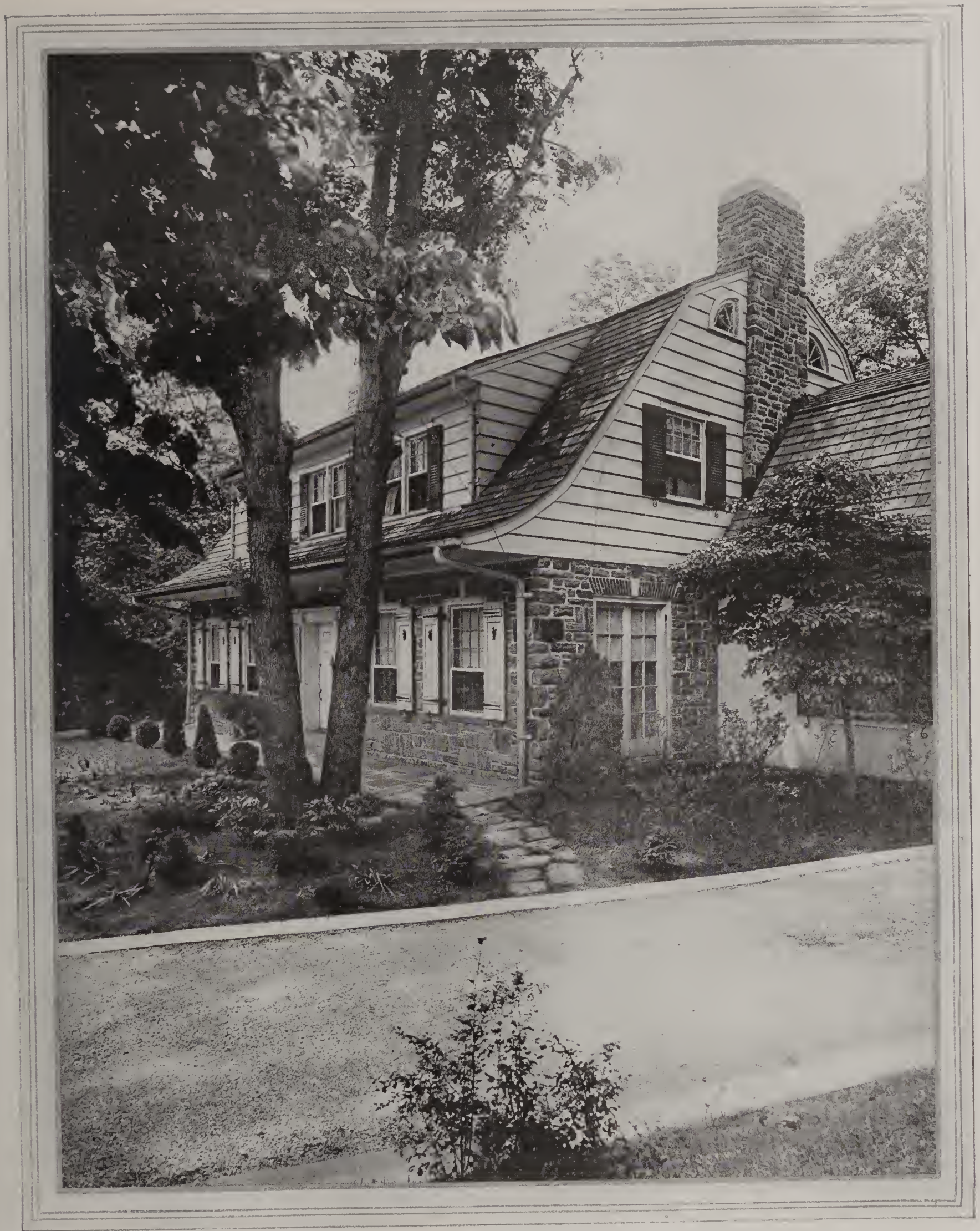
DELVING in these old gardening books affords another winter divertisement. Take an early issue of the *Botanical Magazine* or any volume of *Paxton's Magazine of Botany*—both of them printed a century or more ago—and see what a mine of amusing and instructive anecdote these books contain—how Mr. Drummond gave his name to the annual phlox, and why the scarlet lobelia honors Lobel, the botanist and physician who died in 1616.

Read the first accounts of Brachycome Iberidifolia, the Swan River Daisy, "now flowering in the open border at Mr. Low's, Clapton." At that time, May, 1840, the writer wasn't sure whether it was of annual or perennial duration, although he suspected the former. He said it deserved general cultivation—and today you can find it in any of our seed catalogs, which proves that the gentleman was right.

Or consider the solemn lecture he reads English gardeners for neglecting "so valuable a group of plants" as the gladioli. What would he say if he saw our lists today! He even ventures to suggest that lovers of new flowers might do well to plant gladioli in the open border instead of growing them under glass.

And if you think that the weakness for superlatives in flower descriptions is newly acquired by our catalog writers, consider this verbal flight of the year 1839—"The Delphinium grandiflora is an especially magnificent species; and its flowers, when liberally borne, are too dazzling to be gazed upon without greatly weakening the visual nerves." I ask you, has any modern catalog editor ever written a flower caption more sublime?





Gillies

A VARIETY OF WALLS

Variety in wall surfaces often makes a confusing house. Each kind may have merit in itself, but when combined with others it loses character. The successful use of a variety of wall surfaces, then, depends upon the skill with which they are placed together. On this small Dutch Colonial house the first floor wall of the main structure is stone with brick lintels, the stone continuing up to form the chimney. The gable ends are clapboard and the extension wall is stucco. All are combined harmoniously in a design that is pleasing and livable.

Dwight James Baum was the architect



A favorite design for teapots among Staffordshire potters was the sitting camel with a dolphin handle

COLLECTING SALT GLAZE WARE

Here Is a Field Not Too Expensive in Which the Ceramic Hobbyist Can Wander With Profit

GARDNER TEALL

SOME three years ago a remarkable collection of ceramic pieces brought together by Mr. Thomas B. Clarke was dispersed by sale, a collection which contained a far greater number of examples of English salt glaze than had, probably, ever before been brought together by an American collector. Since this event interest in the subject of salt glazes has grown apace in America.

In his introduction to the catalog of the Clarke collection, Mr. Dana H. Carroll referred to "the charm of 18th Century salt glazes . . . as seen on the soft and rich surfaces of the mahogany and oak furniture" and wrote, "It was just such furnishings of 18th Century England which the salt glaze dishes and ornaments originally decorated and served —the sideboards and cupboards, the tables and dressers—and they speak in the same tongue on this side of the sea. In fact, they bring Albion with them; note the teapot fashioned in the form in miniature of an Englishman's home. In the open lattice and basketry of the dishes for table use and adornment admirers see the 18th Century Englishman's attempt to produce plastic ornament in concord with the designs found in his imported laces and damasks. Again he weaves openwork baskets, as the worker in whites, intertwining the stems of the grapevines and training its leaves for decoration. Fruit baskets, sugar bowls and creamers, tea caddies and cruet stands and sauce-boats, épergnes, chestnut bowls and hot water plates bespeak the hospitable board, and plaques, jardinières and statuettes the more purely decorative aspirations of artificers who worked homogeneously rather than as imitators of the stranger."

Perhaps the salt glaze teapots in curious form particularly arrest the collector's attention. Mr. Carroll's reference to the one fashioned after an Englishman's home brings to mind the suggestion that such were designed and manufactured for the occasions of various local housewarmings. Familiar to collectors, too, are those remarkable salt glaze teapots in the form of caparisoned camels in sitting positions—of which there are to be found some three different poses—generally with dolphin handles reaching from the hind-quarters to the tank upon the saddle. Then there were the heart-shaped teapots from which lovers took their tea; teapots in the form of squirrels—curious in having a sheep's head and squirrel's body; cauliflower pots (although these are rare in salt glaze) and various other curious shaped pieces.

Mr. Frank Freeth classifies the Staffordshire salt glaze teapots as (1) The pecten shell, in which the design of the side of the teapot represents either one shell or three or four superimposed with elaborate shell, bird and acorn patterns often taking their place; (2) The house, homely in design but occasionally having the royal arms over the door; (3) Ani-



Teapots representing an Englishman's home were often made for housewarmings



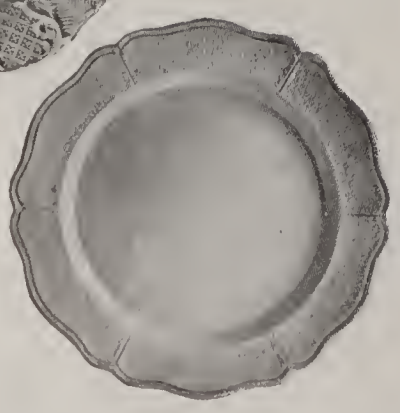
This irregular shape belongs to one of the Staffordshire styles



Tureens were not uncommon subjects for salt glaze potters



An intricate basket design decorates this 18th Century Staffordshire piece





Basket weave and panel designs in relief enrich this salt glaze plaque

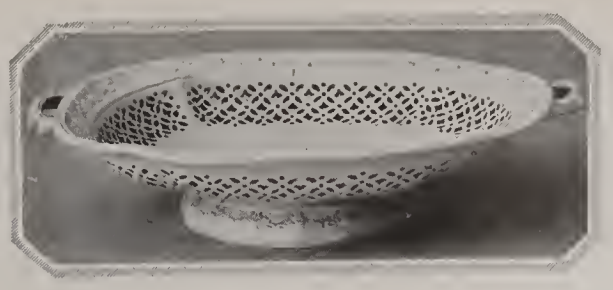
The design of the plate to the extreme left is reminiscent of Wedgwood



A cream jug in salt glaze of Staffordshire manufacture

mals and grotesque figures; (4) Heart-shaped; (5) Quadrilateral, hexagonal and octagonal, bearing panel designs in relief; (6) Irregular shapes with historical designs, such as the Admiral Vernon subjects; (7) Drab-colored with white handles and spouts and white and blue ornament applied; (8) Enameled salt glaze probably introduced after 1751 and before 1760.

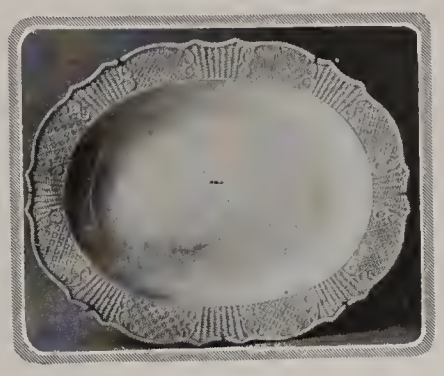
The invention of salt glaze was an early one, salt glaze stone ware having been in use in northern Germany in the 16th Century. Cologne was the great market in this century, from which the German salt glaze wares came to be known as Cologne ware. Probably the manufacture of salt glaze in Flanders was contemporary with that of the Rhine countries. This Flemish ware was known as Gres de Flandres. These wares of Germany and the Low Countries form the first division of salt glazes, classified as (1) salt glaze stoneware. The next division (2) comprises the salt glaze wares of England, while the last division (3) holds the salt glaze made in the United States. The stone wares of divisions 1 and 2 are quite different in effect from the thin English white body salt glazes with which we are particularly concerned. These lovely salt glazes which made their appearance in Staffordshire toward the close of the 17th Century followed the earlier and coarser salt glazes of Fulham and Nottingham. The Fulham and Nottingham types were originally close imitations of Frechen brown ware—made in Frechen, near Cologne—being inspired by the qualities of foreign salt glaze stoneware which were imported into London in the 17th Century.



Pierced work, as in this Staffordshire fruit dish, was one of the methods of decorating Staffordshire salt glaze

The romantic tradition of the discovery of the art of making salt glaze in England has been disposed of by competent authority. The old tradition had it that while a servant was engaged in boiling salt in an earthen vessel, the brine was permitted to overflow and boil away, the result being a partial glaze on the outside of the pot. This, of course, would be chemically impossible.

The Elers brothers, Dutch potters arriving in Staffordshire, have also been credited with the introduction of salt glaze into English manufacture somewhere about the year 1690, but recent research seems to indicate salt glaze pieces of local make antedated their arrival in England. However, it is probable that the Elers were the first to produce pieces of fine white salt glaze, although only in small and perhaps experimental quantities, preferring to continue their other wares.



Fluting and basket weave design elaborated the edge of this 18th Century platter

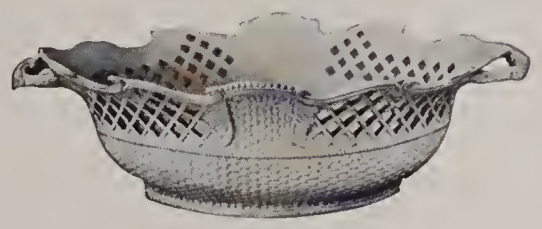


Here a combination of basket weave, pierced work and raised designs has been used

As early as 1671 John Dwight of Fulham took out a patent for a ware competing with "the mysteries of Cologne ware", producing some very fine pieces, among which were portrait busts of Prince Rupert, James II and the wife of Samuel Pepys, the indefatigable diarist.

The Nottingham salt glazed ware dates from the beginning of the 18th Century. In his monograph on "Salt Glazed Stoneware" Edwin Atlee Barber describes the Nottingham salt glaze as follows: "It is thin in substance, well potted and graceful in form, but crudely decorated with simple designs, the prevailing subjects being scrolls, flowers and foliage and frequently inscriptions, scratched in the clay while wet. The glaze is of a bright red-brown tint, and somewhat metallic lustre, caused by a thin wash of ferruginous clay. The surface of the ware is much smoother and less granular than that of Germany and Flanders. Most characteristic in form are the mugs, pitchers or jugs with ribbed or horizontally corrugated necks, two-handled cups, and the celebrated 'bear' jugs, covered with shaving of clay to produce a rough appearance, the head being detachable to serve as a drinking cup, while

(*Continued on page 72*)



The translucence of the Staffordshire salt glaze, in addition to the delicate decorative designs, are found in this 18th Century fruit dish



The pecten shell furnished inspiration for the decoration of this salt glaze cream jug



For this sauce boat the hunt and the shell pattern have been used

Another sauce boat is decorated with several variations of basket weave



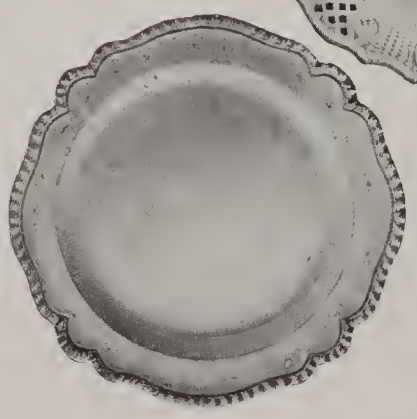
Everything connected with the ceremony of tea was made up in salt glaze

The octagonal form is one of the well-known Staffordshire shapes



A delicate corded edge gives simple richness to this 18th Century plaque





A great variety of decorative motifs is found in this 18th Century Staffordshire plaque



Gillies

The architecture is in the style of the Italian farmhouse and is executed in stucco with gray slate roofs. The entrance, which is on a wide forecourt, is marked by a colorful fresco around the door

Spanish furniture has been used throughout the house, the plain walls furnishing the desirable background. In the dining room the walls are old ivory and the hangings blue. Aimee Jones, decorator





Cedars planted close to the stucco walls reproduce the atmosphere created in Italian country places by cypress trees. The landscape planting is by Armand Tibbets

THE HOME OF STONE, PIPING

An Italian House Remodeled



The gardens are in terraces, one being close to the house, with cement steps leading down to a broad path and the farther reaches of the garden. Old box specimens give an air of age to this entrance

A famous pergola at Capri furnished the inspiration for the pergola that closes in one end of the house terrace. Before it is a pool surrounded by a low planting enclosed by a box hedge



The entrance vestibule leading into the garden is a cool passage with flagstone floor and a wrought iron door. Wilson Mizner was the original architect of the house



CHARLES A. ROCK, L. I.

by Welles Bosworth, Architect



Mattie Edwards Hewitt

Irregularity of contour is desirable in massed border plantings of flowering shrubs. Here it is secured by the form of the spireas which form the bulk of the middle-ground planting. Good gradation from the grass walk to the trees is particularly shown at the left side of the photograph. In more extended situations, this ascending slope from front to back could be more gradual

THE INTELLIGENT USE OF FLOWERING SHRUBS

Some General Principles Which Govern the Selection and Arrangement of This Important Class of Plant Material

ROBERT S. LEMMON

IN the last analysis, the three great classes of plant material that most of us have to consider when we plan our home grounds are flowers, trees and shrubs. Each has its place in the scheme, each complements the others in building up the ensemble. All the basic requirements of color, size, form and habit are found in the sum total of these three groups. Their most telling effect is realized only when their several functions and limitations are understood and followed.

The shrubs which form the subject of this article are those whose blossoms in spring, summer or early autumn constitute one of their strongest claims to consideration. The beauty and delicacy of the flower garden is theirs, backed by no little of the feeling of hardiness and permanency that is characteristic of trees. They play an indispensable part in every landscape plan, be it large or small.

Perhaps the most effective use of these deciduous flowering shrubs is in masses bordering the lawn, driveway and similar areas, where they constitute at once an unmistakable boundary and a transition zone that leads into the taller background of trees, house or distant hills. Here the spireas, deutzias, weigelas, forsythias and the like will make up the body of an arrangement that presents sufficient variety to wear well and will not call for expert knowledge in the matter of culture. Another good grouping can be made of single species such as lilacs, selecting perhaps a half-dozen modern varieties so as to secure a range of color and size. Almost invariably the one great rule of all mass plantings should be applied: use comparatively few species, duplicating these as often as need be to make up the desired total. In this way one can avoid the patchwork effect which too frequently comes with a great diversity of kinds. The requisite variations in color, form and height can be obtained within the limitations of this rule if one selects wisely.

Flowering shrub massings call for irregularity of contour, vertically as well as horizontally, unless a distinctly formal effect is sought. This, of course, is a matter of arrangement, locating the place for each individual plant with full knowledge of the part it will play in the completed whole. The taller sorts should not be restricted to the back of the planting; here and there toward the front one of them will serve as a pleasant accent point. Of

course, the bulk of the front shrubs should be low, that they may conceal the somewhat bare lower stems of the tall growers and form a line gradually dropping to the immediate foreground.

The second main group of shrub uses includes out-and-out hedges and those ever-varying plantings whose chief object is to blot out some undesirable view. Here regularity of line rather than variety should be sought. One species, such as Rose of Sharon, hydrangea or Amur River privet, is preferable to a mixing of different sorts, for the sense of continuity should be maintained. Shearing as soon as the blooming season is over will even off any stray branches that rise too high or spread too far.

The third important application of shrubs to the landscape picture is where they are used to mask the foundation walls of the house and tie the whole structure to its site.



Spirea and weigela, with the pale green of young oak leaves above and the white of dogwood behind —a wonderful spring boundary for the broad lawn

Virtually every residence calls for good foundation planting, for which purpose hardy shrubs are far superior to herbaceous flowers because of their greater effectiveness throughout the year. The general principles of massing are applicable here as in the case of boundary plantings. Shrubs should be selected for their color, season of bloom, height and habit, depending upon the individual house—details which a good nurseryman's catalog will furnish.

The day of the single specimen shrub, flaunting its beauty ostentatiously in an otherwise open sweep of lawn, is happily passing. Now and then, as part of a background or in some obscure corner, such a shrub rounds out the picture as nothing else will, but such cases are not common. Do not use specimens just for the sake of using them.

In conclusion, remember that au-

(*Continued on page* 82)

Occasionally the single specimen is highly effective as a focal point of attention. This wistaria, pruned and trained to bush form, suggests the possibilities







Gillies

The garage is reached by a covered passage that forms one side of the house terrace. With the house it makes a colorful group set naturally on the gentle slope of a meadow. The roofs are of mottled slates laid irregularly, giving a pleasantly varied and at the same time unified effect

THE HOME OF THOMAS T. HOPPER RYE, N. Y.

LEWIS COLT ALBRO, *Architect*

As it was built for a lover of flowers, the house is surrounded by gardens. The rear garden holds a little pool with iris planted about in clumps

Occasional half-timber breaks the rough, cream-colored stucco of the walls

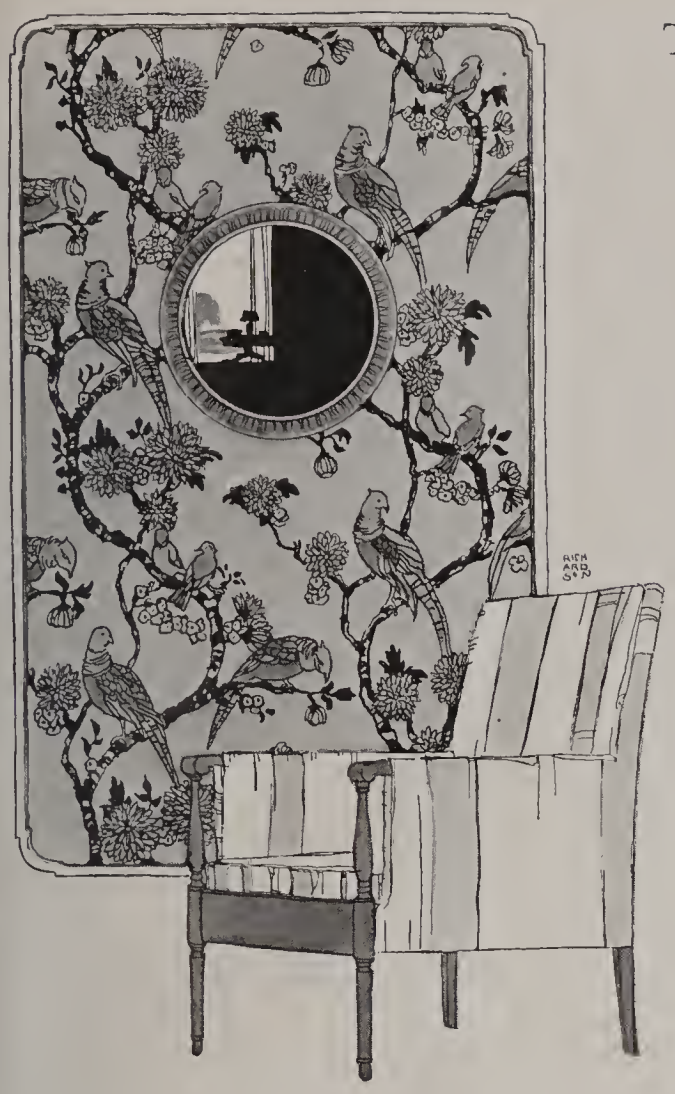


English cottage architecture has been well adapted to this American country house problem



TEN DISTINCTIVE WALL PAPERS

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



A gay paper in a chintz design could be used in a bedroom, breakfast room or sun parlor. It would be attractive used in panels and comes in brilliant colors on either a gray or purple ground. \$6 *a roll*



A bedroom paper in rose, blue, violet and green on a gray ground is \$1.75 *a roll*

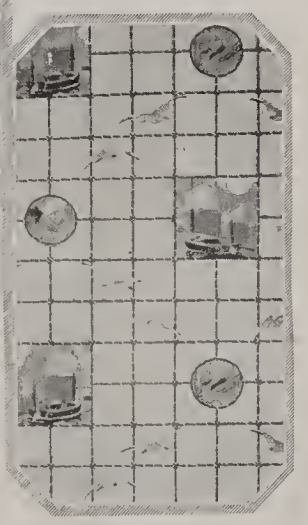


Revolutionary scenes in green, brown, red-orange and blue on a gray ground come at \$2.50





An Adam paper remarkably pure in design can be had in gray, tan or Wedgwood blue on white. \$4.50



For a child's room comes a Holland tile paper in blue, pink, yellow and green on a gray lattice ground. \$2

Charming Louis XVI paper suitable for a bedroom, boudoir or small sitting room in Gobelin blue on tan. \$3.85



Formal and charming is this Adam design which comes in sepia on ivory or gray on white. Priced at \$3



An unusual paper for a hall, morning room or man's bedroom may be had in tones of tan or gray for \$1.10



(Above) An Empire design in dark blue and white on a tan ground makes an attractive paper for practically any room. \$5.85

The Chinese willow design of this metal paper makes an effective screen. It is black on either silver or gold. \$10 *a roll. Plain gold or silver paper* \$8. *2 rolls are required for a screen 6' high*

THE BOLD COLORS OF AN AUTUMN GARDEN

In This Last Season Nature Seems to Outstrip Herself in Richness of Tone and Abundance of Bloom

ELSA REHMANN

THE autumn garden is luxuriant, abundant as a rich harvest. It is a garden of renewed vigor as if it delighted in the cool weather. It is a garden exerting itself for one last grand display before the cold weather cuts it down.

The autumn garden is full of flowers, an all-over tapestry effect, for the showing of bare earth which in the springtime is full of promise only spells failure in the autumn. The watchword of the autumn is fulfillment for months of work and waiting.

The autumn garden is rich with flowers, for the pastel-made garden of the spring, where the color is laid on ever so lightly, has been covered over with the color of the autumn, which is laid on thickly and heavily as with bold brush strokes.

The autumn garden has two contrasting moods. The one is soft and hazy, like the early morning mists, with flowers like ageratum and the returning bloom of nepeta, scabiosa and lavender stock, lavender and purple asters, blue spirea and *Salvia farinaceæ* and blue eupatorium and buddleias. The other mood is rich like the autumn foliage and colorful as a sunset. It is gay with calendulas and marigolds, rich with varicolored zinnias, hot with flame-colored phlox and tritomas, gaudy with cannas, glorious with scarlet dahlias and burnished with all the various dahlias that are yellow and apricot, buff and fawn, amber and salmon, old gold and copper and bronze. It is in the assemblage of these colorful flowers that the autumn garden reaches its finest fulfillment.

THERE are two kinds of flowers in the autumn garden: those that are really autumn flowers and those summer flowers that linger on lovingly well into the fall. The heliotrope that has been blooming modestly all summer has become careless and widespread and blooms with abandon in the autumn. The giant zinnia that has been well-behaved throws out great far-reaching arms in the autumn. The few scabiosas and annual larkspurs, even the stray *Delphinium belladonna* that has lingered on well into September, add just the right touch of delicacy to the autumn flowers. And I have seen phlox Mrs. Jenkins raising great white trusses among the large flowered White Queen asters as late as the first of October, and on the same day phlox Antonin Mercie was building up the intermediate color tier between heliotrope and buddleias still full of vigor.

It is hard to tell, indeed, whether to consider such flowers as dahlias as summer or autumn flowers when those that are slightly forced bloom by the fourth of July and those that are planted late come into bloom in September. The same may be said of many annuals. I know one gardener who has his annuals blooming early in July. Then when his people go away for the midsummer he actually cuts his annual garden down to 6″, and behold by September it is in the fullest vigor again. But there are many annuals, too, that go on blooming happily all summer and well into the fall—annuals like marigolds and zinnias and calendulas. In fact, I have seen calendulas still in bloom in December.

A great many of the autumn flowers really begin to bloom about the middle of August—such flowers as the rose-colored sedums, *Lilium speciosum* and New England asters, and all the great sneezeweeds and sunflowers, the heleniums and helianthus, respectively. I like helenium Riverton Gem the best, for its reddish bronze flowers have a real autumnal tone. And among the sunflowers, the annual Stella with its pale flowers seems most charming to me. I saw it once used with calendulas and African marigolds in cream and orange shades. It was used very sparingly—two or three plants perhaps in the great mass of the other flowers, as if they were some very choice variety. Generally these groups like full sway over the garden in their season. They are luxuriant to the point of becoming a nuisance, but it is this very quality that makes them so wonderfully effective in great borders.

ONE of the real autumn flowers is the blue spirea, a delicate plant easily winter-killed but altogether soft and lovely. The lavender-blue eupatorium is a sturdier plant but with a charming hazy quality to its flowers. Among light blue flowers there is the perennial blue salvia, *Salvia azurea,* that looks well with tall white phlox and boltonias and is particularly happy when its charming annual relative, *Salvia farinaceæ,* in hazy blue and silvery white, makes a foreground for it. The autumn cimicifugas or white snakeroots are comparatively rare plants. Like their summer relative, *Cimicifuga racemosa,* they like the deep shade amid ferns and look particularly well placed against gray stone walls. A *Clematis paniculata* may, perchance, have trailed over the wall and be adorned with its feathery fruit. *Clematis paniculata* is one of the few autumn blooming vines. The great polygonum with its white film may still be out, and the annual cobea may have a few flower trumpets left, but for an autumn show the clematis is all-satisfying. As for other vines, there are orange-berried bittersweet and matrimony vine with lavender berries; there are *Vitis Henryi* with turquoise fruit and honeysuckle with shiny black berries, and there are the coloring Virginia creepers that are particularly fine as a background for anemones.

Japanese anemones—the white anemones with a chastity quite unrivaled and the pink ones with a soft femininity altogether lovely—are, perhaps, the most precious flowers of the autumn. They have a delicacy altogether spring-like. They are so choice that the companionship of only the most delicate plants seems appropriate. For this reason they look well with *Lilium speciosum* and with snapdragons.

Anemones like cool, half-shaded places. They like to stretch their white bloom the whole way under an arbor. I like to see the white anemone amid ferns, and I have planted the pink Queen Charlotte among the laurels in a semi-shady garden on the edge of a woods trying to bring the wondrous pink of the laurels back to the autumn garden.

THE most prominent autumn flowers are the asters. They are the finest of all the autumn rayed flowers and have a range of soft shades. There are white asters and pink ones, but the finest are the blue and lavender ones. I like the shy white and modest pale blue asters of the woods. Nature has a delicate way of handling her wood asters, for she scatters them ever so lightly as if they were especially precious. It is in this same spirit that I have seen asters planted in semi-shady gardens intermingled with the delicate foliage of columbines and meadow rues. This more delicate handling is charming, too, in the mixed border where the aster plants are to be found in clusters interspersed amid spring and summer flowers. Such asters as Climax make fascinating high points when planted in clusters of five to seven plants at either end of a border otherwise low and flat. And such asters as *ericoides* with lovely mounds of feathery bloom quite in the spirit of Baby's Breath, can be used like it spotted singly through the border.

But with some of her wild asters Nature is more lavish, for you often see the New England aster, for instance, displaying itself in great masses through the fields. In this glorious display of asters many autumn gardens show their finest spirit. Planted in rows 2′ or 3′ apart in order that each plant may become full and well-formed, they rival the hot-house cinerarias. I once saw the New England aster, Climax, White Queen and the rose pink St. Egwin used together in this way with great effect. The New England is the tallest of this group and the most straggly. Climax is a more orderly plant with splendid dark green foliage. White Queen is the best tall white variety, while St. Egwin is quite different, a very compact plant not over 3′ high with dark gray-green foliage. This diversity in height and character intensifies the beauty of the border.

THIS border was as near a rival as I have seen to the picture of the Michaelmas Daisies in Miss Jekyll's "Color in the Flower Garden". Miss Jekyll seems a

(*Continued on page* 66)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

To create the dining room in the New York home of Mrs. R. M. Littlejohn there are used such diversified elements as a groined ceiling and an Italian mantel, black and gray marble flooring with an Oriental rug, a black baseboard below rough plaster walls and 18th Century English furniture

The living room in the home of Alonzo Potter, Smithtown, L. I., is comfortably furnished without regard for period styles. The mantel came from an old New York house. The walls are canvased and painted in ivory. The furniture is Colonial in feeling. Peabody, Wilson & Brown, architects



Harting



The views on these two pages are from the New York home of Mrs. R. M. Littlejohn, of which Maude Sterner was decorator. The living room walls are covered with gold tea chest paper, the woodwork being glazed to match. The coloring is taken from the 17th Century lacquer desk

Brocade curtains of a Chinese Chippendale design in tawny brown and made up with heavy valances hang at the windows. On some of the furniture, which is 18th Century English, the coverings are rare needlework, on others Chinese brocade has been used. The mantel is antique



In one of the bedrooms the walls are paneled and painted cream. Color is found in the glazed chintz curtains which have a buff lattice background with a rose pattern. They are edged with old blue fringe. Red glass bottles and a yellow flower bowl are on the mantel



A fine old Chippendale four poster sets the standard for the furnishings of this bedroom. The chintz of the curtains has been used for valance and covers, with old rose lining. It also upholsters the sofa. Pillows are old rose. One of the chairs is covered in French blue

REVIVING THE LAVABO

This Convenient Adjunct to Renaissance Houses Lends Itself Admirably to the Modern Dining Room

COSTEN FITZ-GIBBON

A LAVABO, as the word itself indicates, has to do with washing. It was originally a washing accessory employed in ecclesiastical usage. Afterwards it was adopted as a polite and convenient adjunct in the houses of the well-to-do, and during the later Middle Ages, the Renaissance and, indeed, to some extent even as recently as the 18th Century, in Italy, France and Spain especially, but elsewhere also, it formed a part of the equipment in whatever apartment meals were ordinarily eaten.

Historically it may be regarded as a relic of the time when table paraphernalia were not so highly developed and minutely specialized as they are now, and when, in the accepted code of table manners, it was a polite and grateful thing to lave one's fingers before sitting down to meat and a necessity to do so after rising from the table. Commonly an object of grace and elegance in itself, it was the forerunner of two utilitarian but unpretty modern articles—the stationary washstand and the water cooler.

Without venturing to insinuate that modern society needs to bathe before sitting down to meals, it is not amiss to suggest that the lavabo might be restored to its ancient place in our present-day dining rooms as a feature of both decorative interest and practical utility combined. As a means of bringing running water into the dining room, whether the water be previously cooled for drinking purposes or whether it be used only for filling urns, percolators and finger bowls, the presence of the lavabo is justified from the utilitarian point of view. It is with its character as a feature of decorative interest, however, that we are here chiefly concerned.

The lavabo was of two sorts, the fixed and the portable. One of the illustrations shows a 15th Century lavabo still in use in the dining room of a famous Florentine villa. The lavabo niche, recessed about 9″ or 10″ into the wall, is framed within pilasters and an entablature of exquisitely carved stone—the gray *pietra serena* quarried from the surrounding hills—wrought in a style that strongly suggests the work of Mino da Fiesole or some of his pupils.

A square of white marble sculptured in crisp relief, and let into the wall at the back of the niche, contains the faucet which issues directly from the end of a wine cask presided over by two frisking winged cherubs carrying chaplets of roses.

(*Continued on page* 66)



A bold design is afforded by this 16th Century Tuscan lavabo in a semi-circular niche with coved scallop shell head and vase-shaped basin



This lavabo of the 15th Century is still in use in a Florentine villa. The frame and faucet surround are exquisitely carved



This three-deck lavabo is Venetian Gothic in design. The water is poured in a top reservoir and drawn through faucets



Although now sealed up, this scallop shell Tuscan lavabo still serves excellently as a niche. The purity of its design deserves examination



Mermaid, the upper one of these narcissi, is unusually large, with white perianth and bold, creamy colored crown. The lower flower, Cleopatra, is a magnificent yellow of the trumpet type

LEADERS OF THE NARCISSUS RACE

Of the Hundreds of Named Varieties, These Are Among the Best

TRUMPET TYPE

All yellow: Cleopatra, Olympia, King Alfred, Van Waveren's Giant. *White:* Peter Barr, W. P. Milner. *Bicolor:* Duke of Bedford, Weardale Perfection, Spring Glory, Glory of Noordwijk.

INCOMPARABILIS TYPE

(*Large chalice-cupped*): Bernardino, cream and orange; Great Warley, white and clear yellow; Bedouin, white and orange-scarlet; Will Scarlett, orange-red and cream.

BARRII TYPE

(*Short-cupped*): Masterpiece, cream and orange; Red Beacon, ivory, sulphur and orange-red.

LEEDSII

(*Eucharis-flowered*): Czarina, white and citron; Sirdar, silvery white and cream; St. Olaf, white, cream and sulphur; Lord Kitchener, white and primrose; Mermaid, white and cream; Queen of the North, white and lemon.

TAZETTA HYBRIDS

Admiration, sulphur-yellow and scarlet; Klondyke, yellow and golden; Mignon, white and orange-scarlet; Elvira, yellow and orange.

POETICUS TYPE

Cassandra, white and dark red; Horace, white and dark red.

BEST FOR NATURALIZING

Emperor, Empress, Madam Plemp, Sir Watkin, Conspicuus, Katherine Spurrell, Mrs. Langtry, Poeticus recurvus, Poeticus ornatus.





Another splendid trumpet narcissus is Olympia, in two shades of yellow. It is excellent both for growing outdoors and for forcing to produce winter blossoms in the house

Sir Watkin is one of the most satisfactory kinds for naturalized planting. Its perianth is sulphur color, and its yellow cup is tinged with bright orange. A bold, handsome flower

IF YOU PLANT BUT A DOZEN PEONIES

You Will Do Well to Make Your Selection from the Long List of Modern Varieties—Four Collections of Varying Costs

GEORGE H. PETERSON

I WOULD consider it a very great hardship indeed were my planting of peonies confined to twelve varieties, as would any one who has planted the modern peony in a number of its best sorts. There are, however, many whose space or purse will not well permit a greater number or expenditure, and it is to these that this article will, I hope, particularly appeal.

I think it can be safely said that in the past ten years more general interest has been shown in this most worthy flower in America than during the preceding thirty years, and to one who has believed in, loved and lived with the peony for almost this period of time this awakened interest is indeed most gratifying.

Not the least of the peony's appeal is that it will grow and bloom wherever flower-loving people live, provided it is where winter brings more or less (the more the better) freezing, and this will include most of our country from Georgia to Alaska, inclusive. Furthermore, the rarest and most beautiful sorts will thrive and bloom year after year just as easily as the old-fashioned "pineys" which came up smiling every June in the much-referred-to Grandmother's garden.

The past two springs brought disappointment and even grief to the grower of many a flowering and other plant, but the peony has twice again demonstrated its ability to come triumphantly through anything which nature may send to us in the way of weather. In fact, after the exceptionally severe and prolonged winter of 1919-20, this flower was more prolific of bloom and of better quality than in any other year of the writer's experience. Bitter weather is not usually thought of as conducive to flower excellence, but it really helps the peony.



Reine Hortense is perhaps the finest all-around pink peony. Its flowers are large and evenly formed, the habit of the plant is good, and its blossoming can be depended upon



A splendid white, fragrant sort is Festiva maxima, a vigorous grower with large foliage and long flower stems. Photographs by courtesy of George H. Peterson

There are various species and classes of peonies, some of which will prove of interest only to the long-experienced planter and collector, but as this article is devoted to the man or woman who must confine himself or herself to but a few varieties, I shall restrict myself to the chief class of all—the Chinese peony, or, as it is botanically known, *Pæonia albiflora*. This is a true herbaceous plant, the foliage dying each fall and the ever-increasing growths springing up anew each spring from the root.

The development of this class began the first half of the 19th Century, but a great deal of progress was not made until the latter half of that period, when the French, who had become the most skilled hybridizers in the world, took hold of the peony in earnest. Among the most successful of French raisers of that time were Calot, Crousse and Mechin, many of whose productions are among the best-known and most-grown varieties of our day. Following in their footsteps came Dessert and Lemoine, both of whom are still at work at Chenonceaux and Nancy, respectively. Some of the productions of these two raisers outshine anything which has gone before. Among the most notable of the former's productions are Mons. Martin Cahuzac and Therese. The former is the darkest red, good double peony yet produced. Therese alone is worth a quarter of a century's effort. In annually perfect and profuse blooming qualities, in symmetrical



Philomele blends guard petals of soft pink with a center of golden yellow and rose



White guard petals and a lemon yellow center mark the fragrant Duchess de Nemours



Milton Hill is one of the latest flowering peonies. The beauty of its salmon-pink petals cannot be even faintly suggested in a photograph





The flowers of Jubilee are exceptionally large, fairly fragrant, flat in form and long-stemmed. The color is creamy ivory white, fading to pure white

habit of growth and in quality and size of bloom, it leaves nothing to be desired. Tourangelle and Souv. de Louis Bigot are two comparatively recent productions of great promise from this master hand.

Among many introductions of very great merit, Lemoine has given us Le Cygne and Solange, two varieties which have climbed to the top rung of the ladder; in fact, the first variety is usually considered by connoisseurs the acme of perfection in the peony.

America, where the peony is grown to a greater state of perfection than in Europe, was slow in seeing the possibilities of this flower. It is true that Terry, working apparently at random but in quite a large way, brought into being a large number of varieties during a half century of labor, most of which, however, proved worthless. Among other American producers, the names of Richardson, Hollis, Rosenfield, Shaylor, Brand and Pleas are associated with varieties which have proved their worth. The names of others will doubtless soon have to be added to this list.

New Varieties

Before going into the subject of cultivation, it may not be amiss to state here briefly how new varieties are produced, especially as there seems to exist a quite general lack of knowledge on this phase of the subject among amateur growers. The peony does not come true from seed, but does always come true from a portion of the root. I particularly mention this latter, since not infrequently some

A splendid early peony for general planting is Madam Calot, blending flesh color, blush, crushed strawberry and white in its petals



A dormant peony root as it appears in the autumn when ready for planting. The small buds or "eyes" will develop into next year's flower shoots



A distinct and impressive sort is Eugenie Verdier, one of the most beautiful peonies grown. Its color is flesh pink shading to a white center. The length and drooping habit of the stems are characteristic

one has told me that he or she has been informed that if varieties of different colors are planted in the same bed or proximity, sooner or later the characteristics and colors of these different varieties will change. My answer to this is briefly: "Not in a hundred years."

Producer and Public

The raising of new varieties is a fascinating and interesting work, and, in my opinion, should not be indulged in by the public distributor of roots. Just as a parent is not a fair judge of the merits of his child, so the producer of a new variety is not, as I see it, competent to pass on the value of his production. Were it possible to limit the production of new varieties to those who would first have to sell them to a distributor, the planting public would be saved disappointment.

Seeds are usually gathered in August and may at once be set 2″ deep and about 1′ apart, rows to be from 2′ to 3′ apart. Most of the seed should sprout the next spring, although some of it will lie dormant another year. You will have to wait about four years for blooms to appear, and it will take at least five years from the time the seed is sown to determine if you have a really desirable new variety. If there is one such to every thousand plants, you will be fortunate. It will thus readily be seen that the growing of new varieties is not a profitable commercial undertaking. Of course, where the flowers are skilfully hand-pollenized, the chances of getting a good

(*Continued on page* 78)

WALNUT FURNITURE IN THE DAYS OF QUEEN ANNE

This Fashion Which Intervened Between Oak and Mahogany Has Its Own History and Distinguishing Characteristics

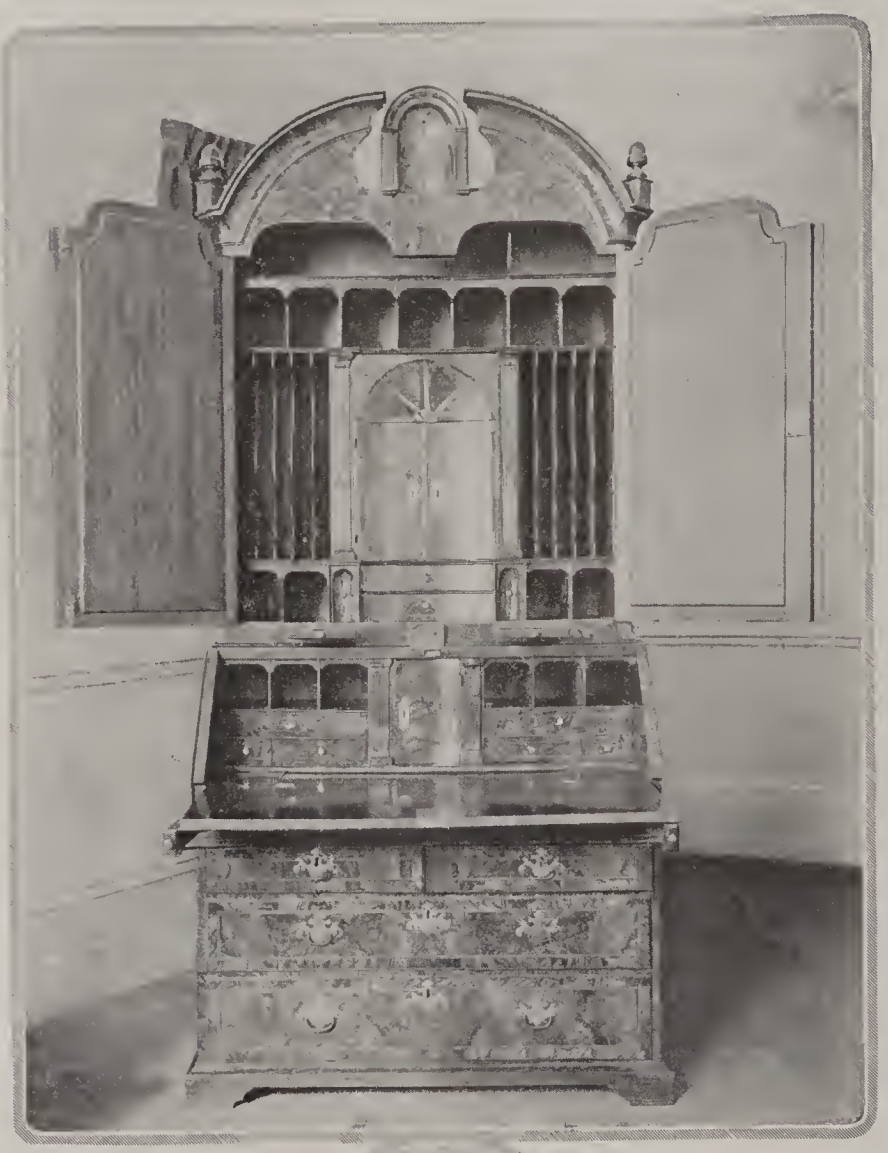
A. T. WOLFE

THE furniture which is known as Queen Anne walnut reflects in its style the history of the period during which it was evolved.

Before the Restoration furniture was plain and somewhat austere, strength and utility were regarded as essentials, and little attention was paid to merely decorative value. According to Evelyn, sturdy oak was used for the bedsteads and the massive tables which were built for endurance, and were "fixed as the freehold"; while "joynt stools" and benches were almost the only large movables made. With the accession of Charles II came "a politer way of living", which brought about a complete change in the nature of household appointments, and by degrees the last traces of Elizabethan modes and manners disappeared. There was a new taste for color, lightness, even frivolity. It was this taste which brought walnut into vogue; it had color and luster which accorded well with the new figured silks, satins, "taffetys, and mohaires", and it was better adapted for turned and richly scrolled woodwork, being less liable to fracture than the stubborn oak. Also, it was lighter, and this was a consideration, since furniture had ceased to be fixed in its position. The chair, which had formerly been an isolated seat of honor, had come into common use, so that it was an advantage if it could easily be moved here and there by the court ladies for gossip or cards. The typical straight-back chair of this period, carved with double scrollwork and straight-stretched legs, was nearly always made from walnut, though it is not infrequently described as oak in the modern sale room.

Plenty of wood grown in England was then available; the walnut trees which had been planted so freely in the time of Queen Elizabeth were ready for felling; the supply of indigenous wood was ample even for the lavish use that was made of it—floors of inlaid walnut were not unknown—and when mahogany superseded walnut as the fashionable wood for furniture, it had not yet been exhausted.

Of the foreign influences that are to be traced in the furniture of the walnut period the Dutch was the first and the most potent. Furniture had long been imported into England from Antwerp, and a good deal that was made in England was copied



(Below) A chest of two drawers and two half drawers surmounted by a cabinet is a very typical piece of the walnut period. The wood is finely figured



(Above) The influence of the Dutch craftsmen who followed the Dutch king to England is evident in a bureau with drawers, cupboards, and pigeonholes



(Left) The mirror which replaces the usual inlaid panel is a very rare feature in a clock of walnut. The base moldings are particularly well designed



(Below) The finely-proportioned cabinet which in the companion picture appears closed is here shown with the door open, displaying the interior drawers



The bellied sides of a chest of drawers exemplify the Dutch influence which is marked in English furniture of the late 17th Century

(Below) A graceful phase in the development of the cabriole leg is shown in this walnut side table. The mirror is of the same period





This cabinet shows a fine example of seaweed inlay in excellent condition. The base of the piece has been restored

from Dutch patterns. William III, naturally enough, encouraged the tendency and welcomed the Dutch artists and craftsmen who had begun to arrive on English shores, and so closely were the two styles mingled that nowadays it is hard to distinguish between Dutch and English pieces.

The influence of France was also strong, especially on the more magnificent and luxurious furniture which was demanded by royalty and its satellites. During Cromwell's austere rule the exiled court and courtiers had been collecting furniture abroad and assimilating continental ideas, and when the Monarchy was restored in 1660 an era of luxury and splendor set in, of which the characteristics were rather French than English. The Huguenot workmen, who came to England after the revocation of the Edict of Nantes, brought with them new patterns and fresh ideas for cabinet work. William of Orange, who was by no means averse to splendor and pomp, was attracted by these innovations; Daniel Marot, in whose work Dutch and French influences were blended, held a royal appointment, and the fine intricate French and Italian designs of André Charles Boulle were

(*Continued on page* 86)



The escritoire is more typical of the mahogany than of the walnut period. It is interesting to compare the shell design on the stool with that on the table shown above



The design of this chair, which is in highly-figured walnut, is striking and unusual



Straight sides are uncommon in chairs of this period. The legs also are of a type rarely found so early

ENGLISH IVY AS A HOUSE PLANT

A Vine So Easy to Cultivate and So Satisfactory in Growth Deserves Greater Indoor Popularity

CARL S. DOW

WE generally think of the ivy as a vine exclusively for climbing the brick and stone walls of buildings. But when grown indoors few plants surpass it for decorative effect in spite of the fact that it is without bud or blossom.

The glossy green leaves are very attractive and extremely durable, remaining alive for many months. In fact this climbing vine thrives in its slow way in places where it receives little or no direct sunlight. English ivy will grow satisfactorily in the darkest corners of a room if taken into strong light for a few hours once in a while.

But most varieties of ivy grow too fast for indoors and without the dormant season of winter would become unmanageable in a few months. The genuine English ivy should be selected for indoors because it it of slow compact growth, the leaves are on short stems, and it does not become coarse and inconveniently large inside of a year or two.

A slip of English ivy will take root readily, and with reasonable certainty, for the tendrils which it puts out as assistance in fastening itself to a rough surface readily become roots if put in water or damp earth.

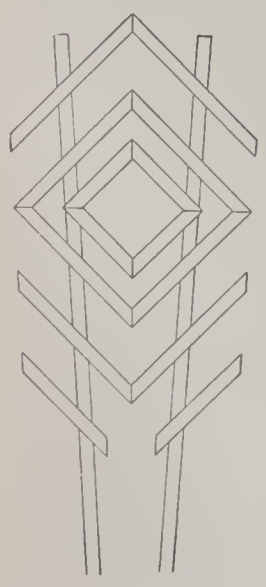
Since the ivy is a climbing vine, it needs a trellis or other support when invited into the house. A slip 6″ to 8″ long, planted in ordinary garden soil in a clay pot will develop slowly, climbing over the trellis until it completely covers it. Nipping off the ends from time to time will make it branch so that the mass of dark green will show numerous young light green leaves and shoots which greatly enhance its beauty. The same effect may be had more quickly by planting three, four, or five slips, twining them in and out of the trellis as they grow.

Of course the effect of the mass will depend upon the shape and size of the trellis which must bear some relation to the size of pot or jardiniere. For a 6″ or 8″ pot, or a 10″ jardiniere, the trellis may be 15″ or 18″ high and 6″ to 10″ wide. These dimensions, which may be altered at will, appear suitable if the ivy is to occupy a shelf or taboret. If the mass is wanted in more nearly circular or spherical shape, the trellis should have greater width; that is, the width should equal nearly the height. When the plant is to be placed on the floor, as in a sun parlor or glassed-in porch, a height of 4′ or 5′ is not too great. The trellis may be made even higher, for the ivy is so light that the developed plant will not be top heavy, especially when there is no wind to disturb its stability.

(*Continued on page 70*)



Ivy has been effectively used around a mirror on the sunporch in the Spokane residence of W. H. Mursittsoyd. Yellow walls, white lattice, black floor. Mrs. John Odson, decorator

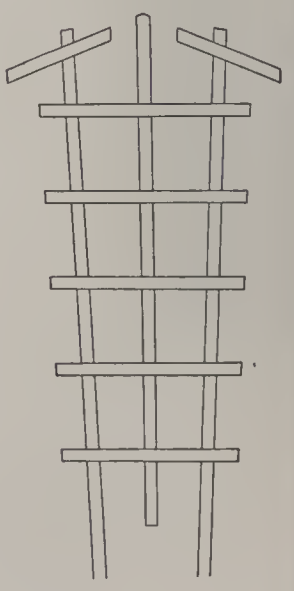


A well-designed trellis greatly enhances the appearance of indoor ivy. This trellis may be painted white for contrast or given a coat of Holland blue where little or no contrast is desired



By planting a slip 6″ to 8″ long in a pot of ordinary garden soil one can grow an ivy that will eventually clothe the trellis. Nipping off the ends produces a more bushy growth

The height of the trellis will depend upon the size of the pot. For a 6″ to 8″ pot or a 10″ jardiniere the trellis may be 15″ to 18″ high and 6″ to 10″ wide. For lower growth use a wider trellis



HOUSE & GARDEN'S FALL PLANTING LIST

Generally speaking, all hardy perennial plant forms can be successfully set out in the autumn, from early September until snow flies, depending upon their particular class and species. When planted at this time they will begin at once to establish themselves in their new situations and be ready to put forth their best growing efforts with the first stirrings of spring. Another advantage of fall planting is that it leaves less work to be done in those always busy weeks which come with the opening of each new gardening season.

HARDY PERENNIALS

PLANTS 6″—1′ HIGH FOR FOREGROUNDS:

For Early Bloom

Candytuft (*Iberis sempervirens*) white
Dwarf Flag (*Iris pumila*) blue, yellow, white
Gold Dust (*Alyssum saxatile*) yellow
Mountain Daisy (*Aster alpinus*) blue, white

For Middle Season Bloom

Carpathian Harebell (*Campanula carpatica*) blue, white
Dwarf Phlox (*Phlox divaricata*) various
Globe Daisy (*Globularia tricosantha*) blue
Maiden Pink (*Dianthus deltoides*) white, pink, red
Silverleaf Speedwell (*Veronica incana*) white
Snow-in-Summer (*Cerastium tomentosum*) white

For Late Bloom

Leadwort (*Plumbago larpentæ*) blue

PLANTS 1½′—3′ HIGH FOR MIDDLE GROUNDS:

For Early Bloom

Alum Root (*Heuchera sanguinea*) red-pink
Bleeding Heart (*Dicentra crimina*) pink
Columbine (*Aquilegia* in variety) various

For Middle Season Bloom

Baby's Breath (*Gypsophila paniculata*) white
Balloon Flower (*Platycodon grandiflora*) blue-white
Bellflowers (*Campanula persicifolia-pyramidalis*) blue
False Dragonshead (*Physostegia virginica*) pink
Iris: German, colors various; Japanese, colors various; Siberian, blue, white, yellow
Larkspur (*Delphinium belladonna*) blue
Peonies—*Festiva Maxima,* white flecked with red; *Delicatissima,* pale rose lilac; *Felix Crousse,* brilliant red
Phlox (*paniculata*)—Elizabeth Campbell, pink; *Europea,* white with crimson eye; Independence, white
Early Phlox (*Phlox suffruticosa*) Miss Lingard, white

For Late Bloom

Hardy Chrysanthemums—Julia Lagravere, crimson; Queen of the Whites; Sylvia, maroon
Japanese Windflower (*Anemone japonica*) white
Torch Lily (*Tritoma Pfitzeri*) orange

PLANTS 4′—6′ FOR BACKGROUNDS:

For Middle Season Bloom

Alkanet (*Anchusa italica* Opal) blue
Hollyhocks (*Althea rosea*) various
Swamp Mallow (*Hibiscus moscheutos*) red
Tree Lupin (*Thermopsis caroliniana*) yellow

For Late Bloom

False Starwort (*Boltonia asteroides*) white
Giant Ox-eyed Daisy (*Chrysanthemum uliginosum*) white
Helenium (*Autumnale*) Riverton Gem, yellow
Michaelmas Daisies (*Aster Novæ-Angliæ*) various

BULBS

Crocus (Fall blooming) Speciosus, blue-lilac; Zonatus, rosy-lilac
Crocus (Spring blooming) Kathleen Parlow, white; Imperati, mauve; Grand yellow
Daffodils—Trumpet: Emperor, Empress. Incomparabilis: Sir Watkin, Stella superba. Barrii: Seagull. Leedsii: White Queen, Mrs. Langtry. Poeticus: Almira, Ornatus. Double: Van Sion.
Tulips—Single Early: Enchantress, salmon orange; Flamingo, rose; White Beauty. Cottage: Daybreak, pale mauve; Flava, canary yellow; La Candeur, white. Darwins: Ariadne, crimson; Bleu Amiable, bluish heliotrope; Clara Butt, pink; Glow, scarlet; La Tulipe Noire, blackish maroon; Pride of Haarlem, cherry red.
Hyacinths—King of The Blues; Lady Derby, pink; L'Innocence, white; City of Haarlem, yellow

SHRUBS

For Spring Bloom

Bush Honeysuckles: *Lonicera fragrantissima; Lonicera Morowii; Lonicera tartarica*
Deutzia: *Gracilis,* dwarf; *Lemoinei,* bush
Dogwoods: Cornelian Cherry (*Cornus mas*); Flowering Dogwood (*C. florida*); Red Osier (*C. stolonifera*); Silky Dogwood (*C. sericea*)
Golden Bell (*Forsythia intermedia*); Golden Bell, Drooping (*Forsythia suspensa*); Golden Bell Green Twig (*Forsythia viridissima*)
Japanese Quince (*Cydonia japonica*)
Mock Orange (*Philadelphus*)
Spirea Prunifolia
Spirea Van Houttii
Weigela (*Diervilla rosea*) pink; Weigela (*Diervilla candida*) white

For Fall and Winter Color

Barberry (*Berberis thunbergii*)
Coralberry (*Symphoricarpos racemosus*)
Indian Currant (*Symphoricarpos vulgaris*)
Shad Bush (*Amelanchier canadensis*)
Sumac, Shining (*Rhus copallina*)
Sumac, Staghorn (*Rhus typhina*)
Viburnums (all varieties)
Witchhazel (*Hamamelis virginiana*)

TREES

For Narrow Streets

Green Ash (*Fraxinus pennsylvanica*)
Maidenhair Tree (*Ginko biloba*)
Oriental Plane (*Platanus orientalis*)
Pin Oak (*Quercus palustris*)

For Wide Streets

American Elm (*Ulmus americana*)
Red Oak (*Quercus rubra*)
Norway Maple (*Acer platanoides*)
Sugar Maple (*Acer saccharum*)

For Specimen Planting

Birches (in variety)
Beech—American (*Fagus americana*); European (*Fagus sylvatica*)
Elm—American (*Ulmus americana*); English (*Ulmus campestris*)
Horsechestnut (*Aesculus hippocastanum*)
Lindens—American (*Tilia americana*); European (*Tilia europæa*)
Oaks—Red (*Quercus rubra*); scarlet (*Quercus coccinea*); white (*Quercus alba*)

ACCESSORIES FOR THE NEW CAR

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



An excellent eight day clock for an automobile is keyless and has radium hands. \$12



An alluring radiator ornament comes in silver finish. It is 6" high and \$6



A durable pillow is made of patched leather in black or dark brown. Priced at \$7



A mahogany case holding all the smoking things necessary to the comfort of a man matches the one opposite. \$120 *the pair*



Above is a nickel plated cigar lighter that can be installed in any car. \$6.50



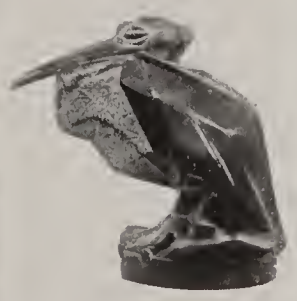
A completely fitted vanity case corresponding to the one opposite is mahogany with silver rim, lined with gray leather. \$120 *the pair*



(Left) A graceful vase of engraved glass with silver mountings is priced at \$15



A robe that blends with any upholstery is striped in fawn or pale gray lined with beaver mohair plush. \$60. *Circular or diamond shaped monogram,* \$3.50 *a letter*



For the radiator cap comes this bronze and green pelican 5" high. \$3



Just the thing to tuck in a car is this leather bag lined with moiré and fitted with either amber or tortoise shell toilet articles. 12" size \$49.20, *including the* \$2.20 *tax*

IF YOU ARE GOING TO BUILD

Walls Afford Such a Variety of Treatments in So Many Materials That They Should Be Given Close Study

MARY FANTON ROBERTS

THE pleasant details of our present-day social existence rest with a certain charming, if ephemeral, security on the modern idea of the seclusion of the home. Whether we think of beauty or comfort or peace, whether we contemplate an ideal of social enlightenment or a new and perfect jazz step; whether we are rulers of the land or modern homemakers in white enamel kitchens, our opportunity to enjoy life and profit by it is due largely to the walls around about our homes—that magic protection that encloses space, shuts away the undesirable, and holds back the pressure of the world from our individual purposes and joys.

This enclosing of space, which we have so learned to take for granted, gives us our chance to get hold of life in the way we may best enjoy it. Walls become our shield and buckler. In the olden days when enemies came clanking to the doors, we added to our ally, the walls, a draw-bridge and a moat for further protection. Today, when a wall is our sole support in time of visitors, we must let nothing interfere with our wholesome respect for this barrier.

Because our walls are our safeguards, we should rear them with an intelligent skill and careful forethought. They should be enduring, yet with possibilities of picturesqueness; give pleasure to the passer-by as well as comfort and sustenance to the dweller within.



The laying up of the stone in this type of Colonial architecture gives joints that are distinctive but not too aggressive. The style of the house is exactly suited to stone construction. It is one of the most practical, enduring and typical of American methods of wall treatment

House Types

But interesting as is the wall problem, it is one impossible to settle until you decide what kind of house you are going to build. It is a little bit like the "House that Jack Built". "This is the roof that covers the house that Jack built. These are the walls that support the roof that covers the house that Jack built. This is the plan that made the design for the walls that support the roof that covers the house that Jack built."

To build a wall that will satisfy you, it must, as you see, relate to the roof, the foundation, the inner space, and very particularly to the countryside. For beauty and economy's sake you should use local materials for this wall. And then you should think of the type of house that is going to suit the bit of landscape you own. A modern Italian house is not at its best at the edge of a forest; you will find it more harmonious on a low hillside or near the sea. A Colonial model is more at home in a wooded section or on a long village street. The same is true of half-timber construction. Stone is suited to a rocky mountainside or a rolling pasture land, such as New England. Concrete may be used anywhere, according to the type of house, for concrete and stucco may be Spanish, Italian, English, Colonial, or East Indian in style, and still realize an interesting idea.

Shingle and Clapboard

Shingle and clapboard can, with simple designs and interesting color trim and appropriate construction, be made to suit almost any landscape. They seem a little less appropriate, perhaps, to the seashore or deep forest; the latter would preferably welcome a simple log cabin.

Having studied your landscape, your home-grown building material, think long and consistently of your walls as an important, intimate detail of home construction. You will be influenced in some manner by the various historic styles that have brushed their beauty over our American landscape. Don't fear to imitate anything about them that you like, but gather enough courage not to accept a design merely because it is true to some historic type. Remember that this is your home, and you don't have to live in an Italian villa or a French château unless you want to. In the main you will find that your architect wants to build you just the kind of a house you have in mind. You will, of course, consider your neighbors somewhat, just as in the future you will want new neighbors to consider you.

Practically all building materials are good, valuable, and interesting, if properly used, and all without exception will play tricks on you if

IF you are going to build next year, prepare for it now. Time is as important as money in planning the kind of house you want. Once the location and the site are decided upon, and the style of architecture, get your plans under way. You will find yourself spending some of the most delightful evenings of your life bringing these plans to perfection. Embody in them all the comforts you have dreamed of and all the luxuries that never before seemed essential. Put everything in that you want—and let the architect eliminate.

This is the second of a series of detailed articles on building. The third, in November, will cover plans and specifications.

you don't understand their ways, respect their virtues and conquer their shortcomings. Aside from intrinsic worth, a building material may be good for one design and landscape and bad for another; hence it is necessary to consider concrete or brick, wood or stone in relation to supply, expense, location and design.

The only wall material today which can be used in its natural state is stone. All others are either manufactured or artificially colored. Stone as a wall material is expensive unless taken from the locality in which your house is to be built. Even then, it can never be the most economical of building materials, for the cutting, carting, handling and laying of a stone wall is a difficult job. And yet the reward of doing this is great. No wall so quickly acquires a semblance of age as a stone wall well laid. And unless the mortar is too wide, or too white, or too protruding, no wall texture is richer, more friendly, and more quickly welcomed by the landscape. If local stone is used you will soon find your walls fitting into the garden, for their color has been toning to the soil through æons of association. A stone wall does not require frame work. The wall structure is laid up with mortar and is a continuation of the foundation. No other building material requires such intelligent handling; it can be made picturesque or a blight on the landscape by the method of cutting and the use of mortar. If naturally rough or split stones are used, a thicker mortar is necessary to hold them together. It must not be forgotten that the width of the mortar joint and its color have a great deal to do with the tone of the finished structure, and that in the main a wide mortar joint gives a richer aspect to the house than a hidden or routed out joint, also that at a distance stone and mortar seem fused together, making one tint rather than a combination of different tones.



Rough stucco lends itself to a number of styles, the English cottage being especially suitable



Gillies

Brick nogging above and a lower wall with advanced headers give this house an aged character

Stone

Against old stone houses there was the well-founded objection of dampness. The walls were often laid up with clay or mud and in many cases the plastering on the inside was put directly on the stone work. Today a well laid stone wall is put up with cement mortar. The back is painted with a tar product to keep dampness out, the plaster on the inside is done on lath nailed on vertical strips of wood secured to the wall, forming an air chamber between the plaster and the stone. There are so many good features about the stone wall that even with its expense it is a most satisfactory building material.

Laying Up

You have, no doubt, seen stone walls that looked as though they were held by the mortar in a tight clutch, and others that seemed to have a fine immutable appearance as far from any sense of materials being forced together as the face of a rocky mountainside. To avoid the tight banded look, the rocks in a stone house should be so well laid that they would stand up without mortar, and then the mortar simply added inconspicuously for protection from weather. Of course square stone blocks, used so much by the Dutch Colonial architects, were laid up with mortar, stone by stone as you would brick; but even when seeking the effect of the old Philadelphia stone house—which was often whitewashed—avoid a mosaic-like appearance, or the bulging of stones that seem about to spring out of the clasp of the mortar. If your wall is built up of small irregular pieces of stone, mortar must be used to fill every gap and allowed to remain in narrow or wide joints as the case may be. The beauty of a stone wall will depend upon two things: color and a wise combination of stone and mortar. In using the narrow stones, walls must be laid by hand, and a great deal of careful measurement is involved to keep the rough surface plumb.

Brick is a sort of "general houseworker" among wall materials. It is suited to almost every type of house construction and character of climate. We have only to remember the architecture



A modern Colonial house designed with wide clapboards and shingle roof. The small pane windows, wooden shutters and double porch with narrow columns fit the type

of the old Tudor towns to realize the durability and decorative quality of brick, or to spend a day in Salem, Mass., to gain an interesting idea of its fine, quaint dignity. It is fireproof so far as any building material can be, easily handled, and builds pleasantly in a heavily wooded section or on a cultivated landscape. It is cold and depressing if left standing alone in a solitary pasture or at the seashore. It blends exceedingly well with other materials for ornamental details; for instance, with stone in the lintels, cornices and sills or combined with half-timber construction; or the bricks may be laid with uneven heading.

Brick is usually put up in a solid structure banded with mortar, or a face brick may be used over hollow tile construction.

Brick Bonding

Probably no building material can be used in such a variety of ways as brick because of the infinitely different methods of laying them up. The general practice in rough brick work in this country is to make each sixth course a header course. This forms a sort of decorative quality due to the joints. When every second row of brick is laid endwise, which is called English bond, the repetition becomes constant and does not attract attention. Another system of bonding the face brick is called Flemish. Here every second brick is a header, so that the walls appear to be built of short and long bricks alternately. As with stone work, the final effect of a brick house must depend upon the mortar as well as the color of the brick used, and this must be considered carefully, if you have in mind a special color scheme involving the color of the walls, the roof and the garden.

We are showing one interesting detail of a brick house in which the header brick projects well beyond the flat brick, with the mortar routed out between. This gives almost the effect of a stone wall and is used for the whole lower story. In the upper story the brick is laid with a smoother surface, but irregularly, both horizontally and perpendicularly, with the plaster showing, and set in sections between half-timber construction. The bricks are overburned and the mortar a dark red. The half-timber construction and woodwork is oak that has weathered to black-brown. A shingle roof tops this structure and the whole effect is of a house that has gained its color from sun and wind.

None is more durable than the brick wall. No painting is necessary and the mortar joints seldom need renewing. Windows and doors are easily built into brick walls. Dampness will, however, strike through the mortar joints, unless an air chamber is arranged between the brick and inside plaster, so that a well constructed brick wall either should be put on hollow tile, or the lath should be held away by vertical pieces of wood or metal, called furring strips.



Stucco, brick and half-timber are here combined in a façade having both variety and dignity. Edson Gage, architect

Variety of Color

Brick today no longer means a bright red surface marked off with even rows of white pointing; there is as great a variety in the color of face bricks as in shingles. You can have a wall laid up in rose, in purple, in red-brown and green, in greens and browns, or in any special tone that you like. And the mortar can be made to match the brick or a variation of color can be gained through the pointing. We find as much variety in the texture of the brick as there is in the color and the laying of it. The rougher surfaces certainly carry a greater beauty today than the smooth, polished effects of which we used to be so proud.

(*Continued on page* 74)



Gillies

The plain stucco wall furnishes the desirable surface for the play of light and shadow. Welles Bosworth, architect



(Left) Shingles, put up as they come, regardless of size or finish, are picturesque on Colonial houses. Tooker & Marsh, architects



(Right) The wide clapboard on this house is laid flat in "ship-lap" construction. Dwight James Baum, architect



Mr. Held's strange creatures, guaranteed to be domesticated, appear in a composition which is durable and unbreakable and can be finished in any color. This Rocky Mountain goat serves as a book end. $14 *the pair*





Lest you may mistake it, the canine which supports this row of weighty tomes is Mr. Held's conception of an English bulldog in repose. The price is $5 *for the pair. They are suitable for a man's room*

The fantail pigeon will proudly spread its wings either for a book end or a door stop. It would be quite at home in the country house. $3 *each*



So excellently trained is this seal that it never fails to balance the pen. Preferably for a man's desk. Finished in black or bronze-green. $5





JOHN HELD, JR. CREATES A NEW MENAGERIE

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.

A sturdy polar bear makes an unusual and interesting doorstop. He stands about 12″ long and 8″ high, and his price is quite reasonable. $6



No one will doubt that this Indian rhinoceros could stop a door effectively. He is 12″ long and would be attractive finished in black. $10 *each*

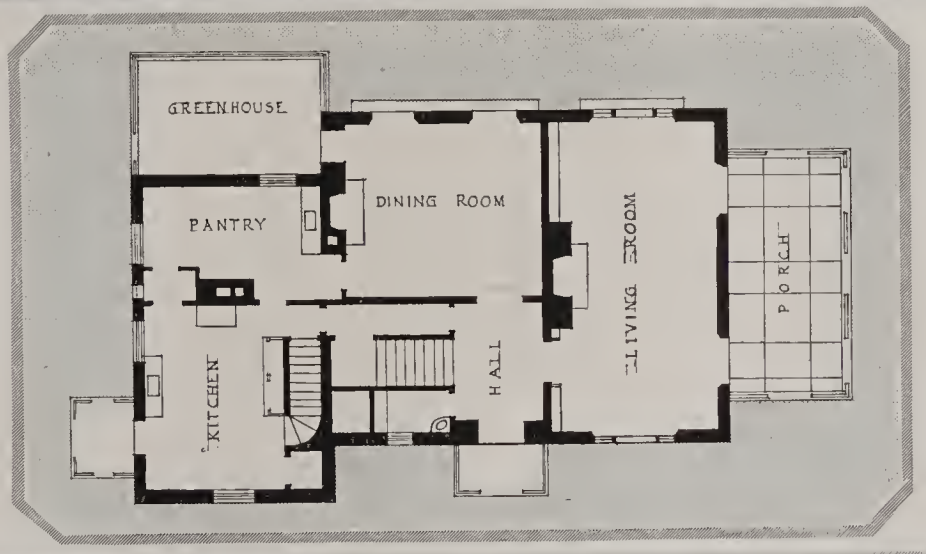
The contentment of the four small birds perched on the back of this African rhinoceros assures his composure and service as a book end. $20 *the pair*

A GROUP OF FIVE SMALL HOUSES

In Brick, Shingle, Stone and Stucco



In recent years there has been a tendency among architects to turn toward French types for small house designs. An example of this is found in a home erected at Germantown, Pa., of which Edmund B. Gilchrist was architect. The walls are red brick laid in Flemish bond. The roof, peculiarly French, is of slate



The downstairs rooms are placed naturally with regard for exposure and privacy of living. All service is in a separate wing terminating in a small greenhouse. The latticed porch is a concession to American customs. It will be noticed that the chimneys are on the inside of the house, an uncommon position

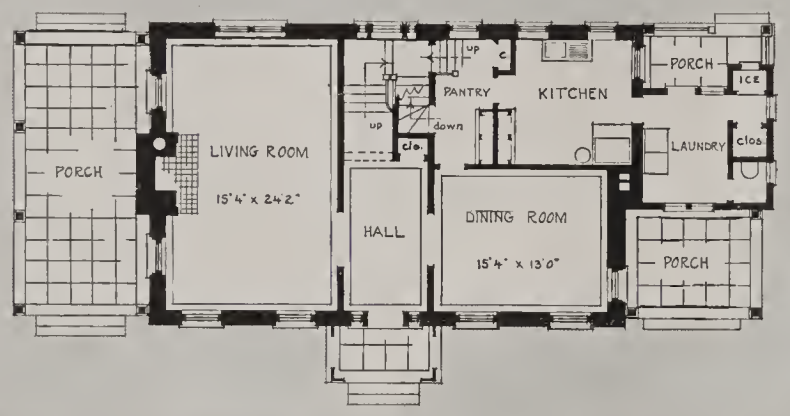


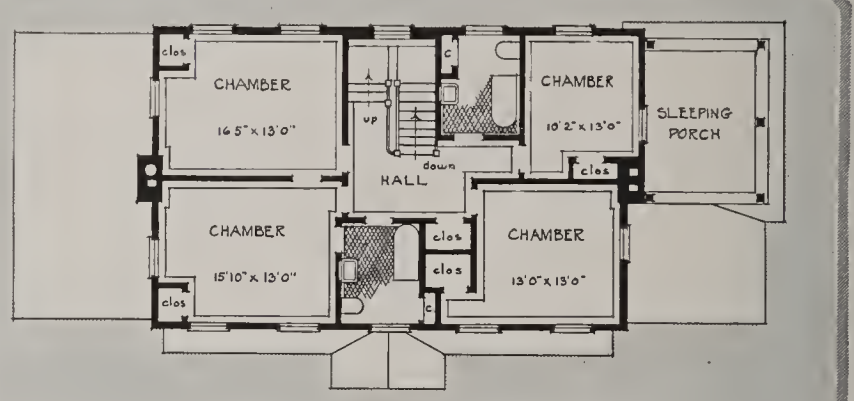
Two unusual features are the latticed porches, which serve as relief to the plain brick walls, and the treatment of the windows. High dormers break the roof. All windows on this side are French windows, with grills enclosing the lower part on the two upper floors



(Below) The first floor plan of the Carter home shows a simple, balanced arrangement of the rooms, with the service extending on to a convenient ell

(Left) The New England Colonial architecture, used in the home of C. E. Carter, Tenafly, N. J., is direct, sincere, easily built and comfortable to live in



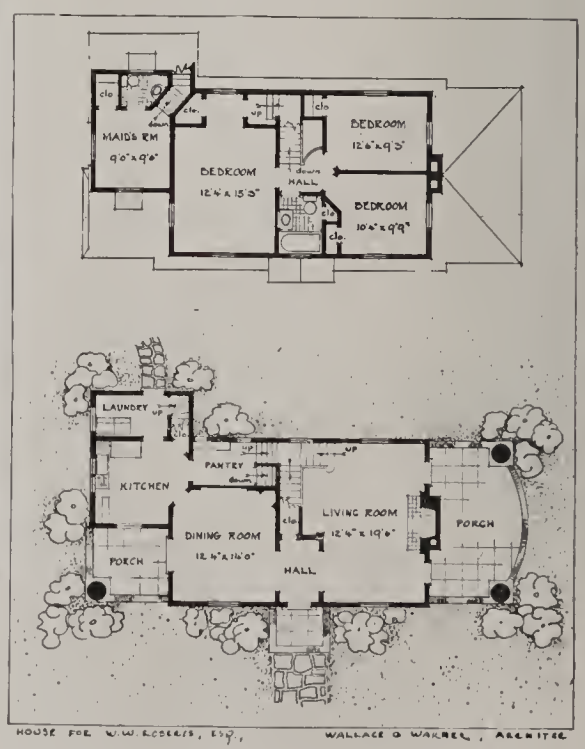




The home of W. W. Roberts, Lansdowne, Pa., is an adapted Dutch Colonial design. It is executed in clapboard, with a shingle roof. Shutters dark green, porch floors of cement. Wallace & Warner, architects.

The entrance hall serves as vestibule to both the living and dining rooms. A combination stairs rises from the living room and pantry. Service quarters are isolated. The bedrooms are adequate for a small family

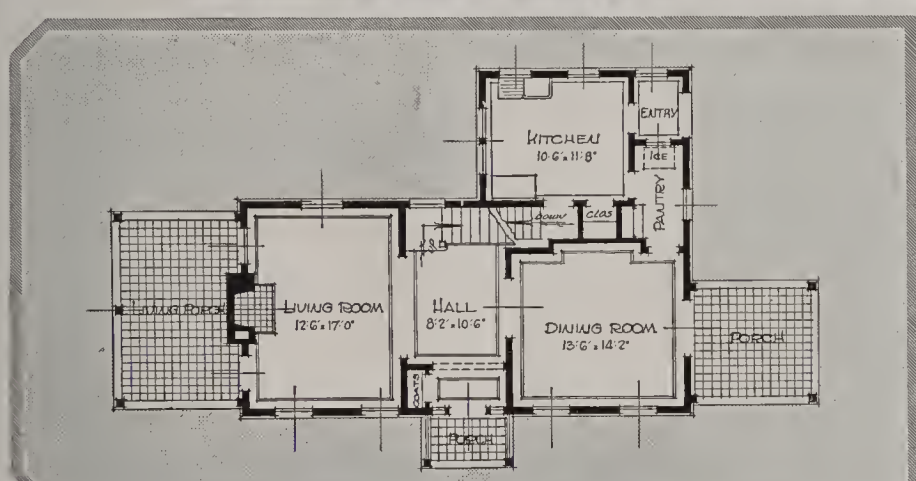
Porches at each end give the Carter plans a pleasing balance. On the second floor are three good bedrooms, two baths, a comfortable hall and ample closet space. On the third floor are a servant's room and bath. R. C. Hunter & Bro., architects

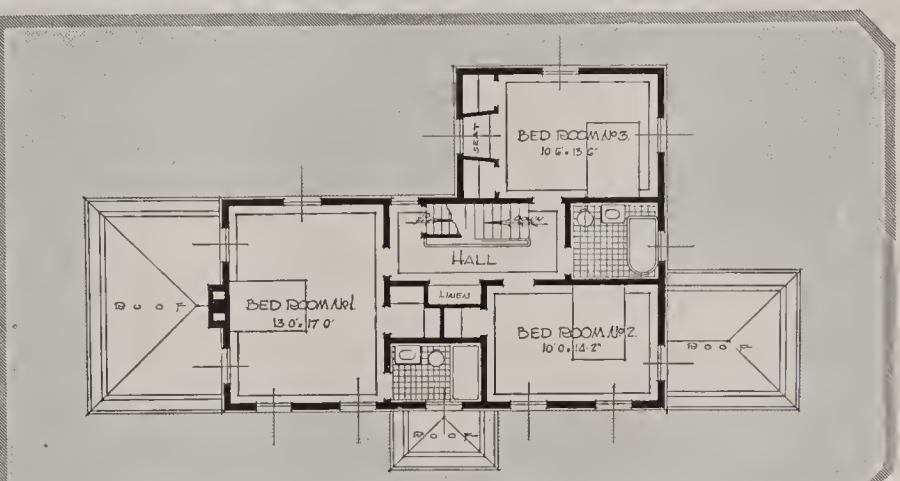




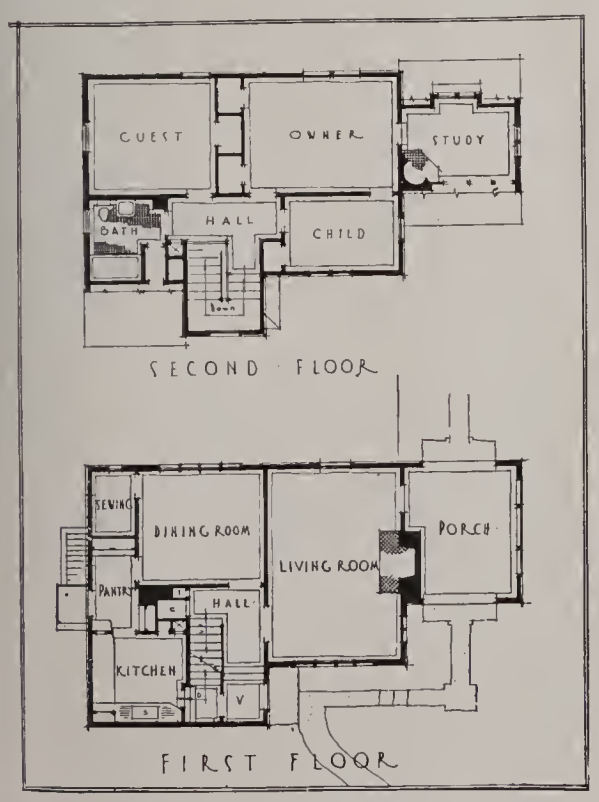
(Right) The home of W. G. Macdowell at Springfield, Pa., is in the Pennsylvania Colonial style, the first story being whitewashed stone, the second stucco

(Below) Two baths and three bedrooms are provided on the second floor. Hall and stairs room is economically handled. There is abundant light and ventilation





By placing the kitchen in a rear ell the Colonial scheme of conveniently balanced rooms is preserved. Stairs placed at the rear of the hall save space. The living and dining room porches are pleasant adjuncts. Savery & Scheetz, architects





The English influence is shown in the home of R. E. Sterner, at Springfield, Pa. There is no direct connection between the living and dining rooms. The hall and dining room floors are of slate slabs

Warm yellowish gray walls and a roof of mottled slate give color to the Sterner residence. As the site is exposed, there is no back elevation, each side being well designed. W. F. Bennett, Jr., architect

THE INDISPENSABLE KITCHEN CABINET

Whether of Wood or Steel There Are Certain Requirements of Construction That Purchasers Should Understand

ETHEL R. PEYSER

FANCY a carpenter with his tools all over the room! Fancy a painter with one color here and another color there! Do you think we would have had a Michelangelo if he had been forced to get down from the scaffold every minute for a tool or a bit of clay? And yet women for the most part, women who need their energy for making the home a fit place to live in, still persist in scattering their tools about their kitchens and spreading foot mileage to vast extents, because they have not mobilized their tools.

To what can be accredited the woman's hatred of saving steps, even though she complains of fatigue and extra work? What can account for the woman's dislike of having her things handy? Is it money? No, because she often buys motors, dogs, jewels and garments in quantities far more than she needs. It is perhaps due to a past vastness of ignorance. But now when there are specialists descanting on the glories of saving steps, time and money there is little excuse. In this article one stumbling block will be removed and the kitchen can well transform itself into a room where the most methodical man can work and where any maid coming in for the first time will not have to use levers, telescopes, periscopes and what not to prepare the first meal. For the kitchen cabinet is the first plank in the platform of standardizing domestic work even as it is being standardized in the factory. This is the basic glory of the kitchen cabinet. Now, for the more important details of its makeup.



These cabinets group in one place the necessary tools and materials for getting together the meals of the house. They hold the spices, flour, sugars, bottles, pots and pans, sometimes linens, ice and gas or electric stoves, packages of cereals, etc., and they are the table, the bread board, the flour board, the flour bin and dish rack all in one.

Here the woman can work where everything is within arm's reach; she can sit at her work and not fatigue herself. In short, she has a work bench at last and can feel as professional as the carpenter or the artist, and she must, if the kitchen is ever going to be as important in the life and best living of mankind as it deserves to be.

Built of steel entirely in some cases, all wood in others, and a combination of both in still others, they are comfortable and worth while in the best makes. Of course in this product, as in all others, one must go to the best manufacturers who know their business and take an interest beyond the sale.

When you buy a kitchen cabinet you must get the maximum comfort and utility. Go about and see which one you think will save you the most work.

The all-steel cabinet, of course, is less responsibility to keep free of vermin. The wood type is a little more care.

If your cabinet is to be of wood, see to it that it is ant proof (the castors as well), has all round corners, is varnish and finish steamproof, has locks that lock, doors that easily open, whether



Cabinets in units can be made to fit any size or shape of kitchen. This single dresser unit is compact type for a narrow space. Courtesy of Janes & Kirtland

(Left) Among the many advantages of this type is the accommodating flour bin that lets down from its place to be filled. Courtesy of the Sellers Kitchen Cabinet Co.

(Right) Innumerable devices for reducing kitchen work are found here, among them a movable pot shelf. Courtesy of the Hoosier Kitchen Cabinet Co.



one leaf is shut or both, whether it is winter or summer, supplies a broad enough table to sit down to and work comfortably, a table top impervious to liquids, grease and heat, a sanitary glass drawer pull, dovetail wood joinings, easy rolling castors, everything easily withdrawn to clean, and of non-warping, well-seasoned wood. The finish must be the best, whether enameled, painted or varnished.

In the cabinet of steel construction one must be sure that the enamel is on to stay; that the doors, drawers and locks are of the best construction, electrically welded. The doors, etc., must be rigid enough not to emit hollow sounds every time they are closed. In the best type the doors do not dent or wobble but are double, about 7/16″ thick, reinforced on the inside with heavy steel angles, making them rigidity enthroned. The frames are rabbeted to receive doors and drawers, thus giving no overhang but making a flush surface. The doors in the steel cabinet are more comfortable to handle if they are hung on concealed brass hinges, with bullet catches which enable the doors to open and shut absolutely independent of each other.

In both the steel and the wood cabinets the table tops are all of different material. The best steel type in our opinion uses nickeled zinc; the best wood cabinets use porcelain, iron, aluminum, vitreous steel, enamel, etc. Any of these tops are good and when in the standard makes you can be very sure that they have been well tried and not found wanting in any essential quality.

In general, then, the cabinet is a receptacle for the most used things in the kitchen; therefore, is so much used itself that it cannot be too good and should be adapted to your special need.

If you are building a house and want to have your kitchen a real comfort, install a kitchen cabinet or go to the firm that, with its unit system, can make up a kitchen cabinet combining most of the best things you see in any. This is an expensive way but a miraculous joy. If you want a cabinet to be installed before the house is built it is a saving in wall tiling where the cabinet is placed, especially if the cabinet is made of steel.

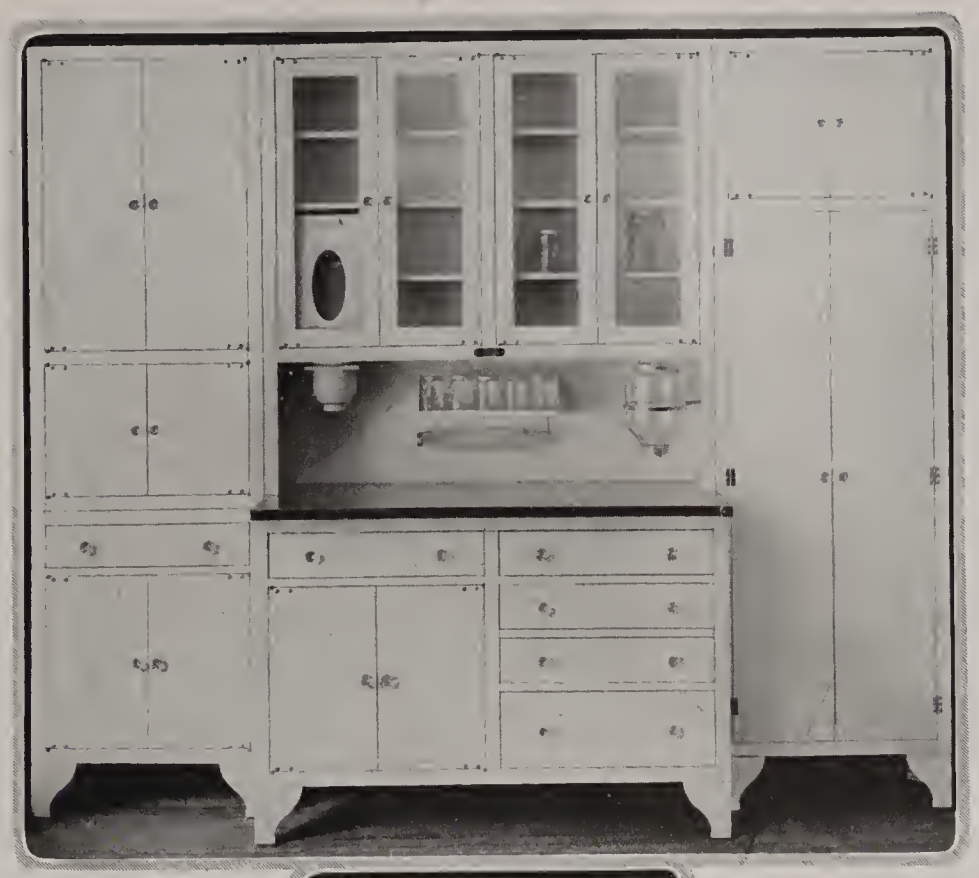
There is one cabinet on the market that has an ice box in it, which when installed with the back toward the porch wall makes it possible for the ice to be put in from the porch and all packages delivered from the porch through its parcel-service shelf opening on the porch!

In this cabinet there is, too, room for a gas stove or electric plates, so that with it you have a complete, compact kitchen.

The unit systems in steel are most elastic, as they can be duplicated over the broadest and the narrowest, longest and shortest kitchens. Whole pantries can be equipped with them. Diet kitchens in the upper floors of large residences can also be equipped with these units so that any member of the family, nurse or valet, can prepare a little meal with everything comfortably housed in the pantry cabinet. They are one of those examples of household developments which are so rapidly coming to the front today and mean so much in convenience.

Each maker of kitchen cabinets has a specialty or two which he tells you makes for superiority. Each one is right, so you must

(*Continued on page* 84)



Broom, linen and general utility closets flank this steel kitchen cabinet. All are raised 6″ above the floor. Courtesy of Janes & Kirtland



Love in a cottage or two in a flat would be made quite happy with this compact steel cabinet. Courtesy of Janes & Kirtland



(Right) This type of little cabinet is ample for a small family—enough for a bride with or without a maid

(Left) Closed, this cabinet is sealed tight against dust and vermin. Courtesy of Sellers Kitchen Cabinet Co.



EDGING PLANTS FOR THE PERENNIAL BORDER

Constant Variety of Color and Form Can Be Maintained by Careful Selection of the Different Low Growing Types

H. STUART ORTLOFF

THE most effectual method of securing the best possible display of bloom in a garden bed or border, has long been to put the small plants in the foreground and grade up to the tall flowers in the background. There are many flowers which are low enough to be placed in the prominent and important position of edging plants, but one should always stop to consider other characteristics which are as important as the ultimate height.

The habit of the foliage—is it fine and delicate, or is it coarse? This is important in giving the plant its location in the garden. The coarse texture will look best at a point farthest from the eye, while the fine texture should be found near at hand where the eye can appreciate its delicacy.

The habit of the plant—is it stiff enough to maintain its own position, or does it have a tendency to flop over and sprawl along the ground? If it is floppy it will be apt to get in the way of the path, and we all know how unpleasant it is to walk between unkempt borders with the dew or rain on them. And it is impossible to plant anything else in front or alongside of the edging plants to bolster them up.

Is the foliage persistent, or will it lose its effectiveness after blooming, or when the hot summer sun beats down on it? Then, too, we are interested in the color of the blossom and the time of bloom, so that we can work it out in our scheme to the best advantage, assigning it a fitting place in the arrangement.

In planting edging plants it is difficult to lay down a hard and fast rule for their spacing, because the size of the plants varies and the ultimate growth is different. However, it is safe to say that from 4″ to 6″ is sufficient. In the case of a number of varieties, such as the Scotch pinks, it is possible to secure them in sturdy field-grown clumps, in which case it is necessary to allow at least 1′ or 18″ for each clump, according to size. There should be about 4″ left between the adjoining edges of such clumps of plants to allow for their normal and unimpeded development.



Perennial candytuft deserves a wider popularity than it has as a dependable edging plant for borders



Golden Tuft, Alyssum saxatile compactum, gives a low, dense mass of yellow in two seasons of bloom

The arrangement is more a matter of individual choice. Long straight lines of plants will tend to increase the effect of perspective and so make the garden look longer, while "bosomed" groups, as the old gardener calls alternately spaced plants, are effective as color masses of good foliage or pleasing flowers. If edging plants which form close, dense mats of foliage are used, they can be planted over bulbs, which will push up through them in the spring and give a very effective display against such a background before the flowers of the border have started to bloom. Such planting is entirely practical.

Many gardeners prefer to edge their bed with bricks set on edge and sunk until they are almost flush with the grass. Where this is done it is possible to plant many of the little rock plants which will overrun the rocks or bricks and will not creep out inconveniently into the path.

The following is a list of plants suitable for edgings. They have been selected from various sources with an eye to their suitable characteristics as to habit, form and color. The list is by no means complete, but it offers a wide variety of choice of suitable members for most purposes:

Bugle Weed (*Ajuga reptans*)
The foliage of this plant forms dense mats of creeping leafy stems which make a fine ground cover. It has numerous small blue flowers on erect spikes from 6″ to 12″ high. Var. *rubra* has dark purplish leaves. Var. *variegata* has leaves splashed with creamy yellow but is not as good as the first two. Blooms in May and early June.

Golden Tuft (*Alyssum saxatile compactum*)
Dense masses of yellow flowers above a spreading mat of persistent silvery foliage. One of the best plants for edging. If the blossoms are nipped off after the first period of bloom they will bloom again in the fall. Plant about 5″ apart. Blooms in April and May, and again in autumn if flower stalks are cut back. Propagate by seed or by division.

Graduated planting from low to high in the perennial border affords each group the desirable space for display of blooms

Rock Cress (*Arabis albida*)
Small loose clusters of fragrant white flowers which grow 6″ to 8″ high. The flower is a little coarse, but the foliage, which is persistent, and nearly evergreen, forms dense tufts and has a grayish appearance. Blooms in April and early May. Propagate by seed, cuttings and by division.

Thrift (*Armeria maritima* var. *splendens*)
This little pink flower, which blooms in dense heads on naked stalks from 2″ to 12″ high, springs from a rosette of narrow evergreen leaves which grow close to the ground and have a very neat appearance. Blooms in late May and early June.

English Daisy (*Bellis perennis*)
An old favorite with its abundant crop of stiff, double, daisy-like flowers tipped with pink. Has good foliage which is persistent and clusters around the base of the plant. Blooms all summer. In winter it should have a slight protection. Propagate by seed sown in the spring



Rock cress, Arabis albida, blooms in April and May, forming dense tufts of fragrant white flowers with grayish foliage

or by root division in the fall.

Carpathian Harebell (*Campanula carpatica*)
This is the only one of the charming bluebells which can be used for effective edgings. It forms dense masses of delicate foliage from 6″ to 12″ high, and is covered with solitary purplish-blue flowers in July. There is a white variety which is also effective. Root division is the surest and most easy method of propagating, but seeds may be sown.

Snow-in-Summer (*Cerastium tomentosum*)
This is a very popular edging plant. The wonderful silver-gray foliage is effective even in winter, when there is little in the garden to charm. The single flowers are small, but in masses it gives a pleasing shoal of white which serves as a good foil for the other flowers in the border. Seeds or division are the means of propagating. It spreads rapidly and one is usually able

(*Continued on page* 68)

CHRYSANTHEMUMS FOR THE AUTUMN GARDEN

Long After the Frosts Have Destroyed the Other Flowers, the Hardy 'Mums Will Fill the Beds with a Wealth of Bloom

CHARLES H. TOTTY

IN the minds of many of us the hardy chrysanthemum is simply the old-fashioned purple kind which it seems impossible to kill. We do not realize that the present-day types, while perhaps not so hardy, show a wonderful diversity of color that every garden enthusiast should know.

The little button or pompon 'mums which are grown extensively are perfectly hardy, and as a rule are the latest to bloom. So far along is their flowering season that in too many cases the early frosts have blackened the foliage and injured to some extent the perfect development of the flowers.

In New Jersey there are many wonderful gardens made almost entirely of the single 'mums. Some of the very finest types of singles have been raised by amateurs, notably Mr. Francis H. Bergen, of Summit, whose gardens in the fall are visited by hundreds of people. The old Indicum, which was the original type of the 'mum, was a small yellow variety, and the singles are somewhat of a reversion to it. Today, the beautiful and varied colors, size of the flowers and the unquestioned hardiness of the varieties introduced during the past five years render them almost unapproachable for the hardy garden. So prolific are the singles that in the spring hundreds of young seedlings can be picked up around the parent plants in the garden, all of which are of different varieties, since 'mums do not come true from seed. People who have not seen varieties like Mrs. Ida Skiff or Mrs. Wm. Buckingham growing outdoors have no conception of the beauty of these singles at their best.

Early Flowering Sorts

There is another class of chrysanthemum about which there has been considerable talk during the last few years—the early flowering type. True, some of them are not entirely hardy, but they are useful because they come into flower the first of October and will give six weeks of continuous bloom in the garden. Some of these varieties can be disbudded and grown quite as large as some of the greenhouse types, if large flowers are desired. Personally, I prefer the graceful sprays which in the case of these varieties are most effective. Half a dozen very fine named sorts of the early flowering type are: A. Barhan and Firelight, both bronze; Chas. Jolly, pink; Cranfordia, yellow; Débutante, white; and Petit Louis, lavender.

Where plantings of this type are made they will die out in very severe winters, but the stock can be readily replaced if a few plants of each variety are set in a cold-frame, root cellar or some similar place where they will winter perfectly. In the spring the roots can be broken up, furnishing as many plants as may be desired.

The chrysanthemum is a lovable plant that amply repays one for all the time and care lavished upon it. Culturally speaking, it gives less trouble than any other flower. It is not particular as to soil, blooming profusely in sand, clay or prairie loam, the latter being the heavy black soil not found in the East.

When the spring growth is commencing on the old plants the best thing to do is break up the clumps and replant the little shoots, unless one particularly desires large clumps. I have

(*Continued on page* 94)



Through the glorious weeks of Indian Summer the hardy chrysanthemums spread their harmony of color across beds from which all other flowers have vanished. A wealth of different tones is theirs, all in perfect keeping with the bronze and gold of autumn



Lilian Doty is a large, tall-growing sort with pink petals that curve inward toward the center of the flower



Normandie is one of the early flowering chrysanthemums. Its blossoms are white, slightly tinted with pink

SEEN IN THE SHOPS

And to be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



An attractive mirror for a bedroom can be finished to match any color scheme or in plain dull gilt. It is 18" in diameter and is priced at $15





An amusing clock can be decorated in accordance with any color scheme or finished in one tone. It is 23½" high and 12" wide. The price is $30

Above in the center are shown some unusual Colonial glass candlesticks. They are 24" high and $35 each. The cream colored Durant pottery dish is $50

A reproduction of an Italian XVIII Century chair in walnut finish is $55. The little walnut smoking table has a painted glass top and costs $45



The chair above is a reproduction of an old English farm chair. It is rush seated and comes in maple for $22. In mahogany, $27



A nest of tables with glass tops is painted to harmonize with any color scheme. The largest one is 22" high. Its price is $50

October — THE GARDENER'S CALENDAR — Tenth Month



Good-sized trees for transplanting should have their root balls enclosed in burlap



Burlap or some other rough cloth will avert danger from light frost



Plant plenty of narcissus bulbs this fall. There are many splendid varieties

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.	31. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should he banked around the plants so as to throw the water away from them.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**			*The sweet, calm sunshine of October now* *Warms the low spot; upon its grassy mould* *The purple oak leaf falls; the birchen bough* *Drops its bright spoil like arrow-heads of gold.* *—Bryant.*	1. Don't neglect to get hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.
2. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinaeh, beans, etc. They may he sown now, to yield erops during the winter months.	3. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in hoxes in a dark, cool place. Be careful that they are not bruised.	4. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind, with a few supports, may be used for this purpose.	5. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.	6. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.	7. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must he stored in sand or sawdust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.	8. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must bc removed during the day and applied only at night. Do not use enough to break them.
9. Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives eelery flavor.	10. Caulliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.	11. All shallow rooting crops should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not toueh the erown.	12. Why not have some fruit trees around your garden, preferahly on the north side? Or perhaps you have room for a small orehard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.	13. This is an exeellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, ete. A good map of the grounds will help.	14. Start muiehing rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.	15. The plantings of new trees may be attended to at this time. With the dry summers which have prevalled for the past few years, fall plantings have given better results than where work of this sort was done in spring.
16. What about some hulbs for house foreing to bloom about Christmas time? Paper whites, Pottbaker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.	17. Don't neglect successional sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.	18. Stop feeding the chrysanthemums just as soon as the buds show eolor. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.	19. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	20. Carrots, beets and other root erops should be gathered and after the tops are removed they can be stored in trenches out-of-doors, or in a cool eellar. If stored outdoors, they should be protected from the frost.	21. A few roots of parsley, planted in pots and placed on the kitchen window-sill, will keep any ordinary family supplied with an abundanee of this valuable green for garnishing and other kitehen uses all winter.	22. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the eurrent year. The first winter is the critieal period with these trees, and they need care.
23. Shut off and drain all irrigating systems and other exposed plumbing pipes, and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.	24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.	25. Hydrangeas, bay trees and other deeorative plants in tubs and boxes should he stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.	26. Don't forget to plant a few of the more hardy types of nareissus in some secluded eorner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings	27. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the seale pest.	28. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.	29. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be ahle to reach them. Suspending by wire is good.



Late vegetables subject to frost injury can often be moved into cold-frames



Break off the tops of the root crops before storing in trench or cellar



Tomatoes picked green and put away in dry excelsior will ripen weeks later

TO anybody what's been born an' raised in one, an apple orchard comes purty near as close to the heart as a dog, a house, or the crick where he used to fish as a kid. Thinkin' back on it, it stands out in his mem'ry 'bove ev'rythin' else, 'specially the way it looked in the spring an' fall.

The spring orchard's all pink an' white, soft an' warm an' full o' bees an' bird songs. The whole feel of it's young, but in the fall it's sorter middle-aged an' steady, like. 'Stead o' tender, delicate flowers, there's big, solid fruit. The pale green leaves are darker, an' when ye feel of 'em they're stiff an' kinder tough. No bird songs, no buzzin' o' bees—jus' fat, quiet ripeness.

I like to loaf 'round the orchard of an October mornin', feelin' in the long grass fer the big, rich Baldwins an' Pippins. What a cool, fruity smell ev'rythin' has, a sorter mixture o' fallen leaves an' cider an' dryin' frost! A breeze stirs the leaves, an' here, there an' ev'rywhere ye hear more apples fallin'—thump, thump, thump—like they was jus' too meller with juice to hang on any longer. Sad, ye say, to think that their year is over? No, not a bit—there ain't no comfortin'er sound in the world than a big, ripe apple droppin' into the grass.

Old Doe Lemmon.



The Poet's narcissus is one of the best for naturalizing. Bulbs planted this month will yield abundant bloom next spring



Root division and replanting of the perennials that have outgrown their sites is one of October's important garden activities



Hardy chrysanthemums deserve a leading place in the fall-blooming garden. Details about them are given in the article on page 62

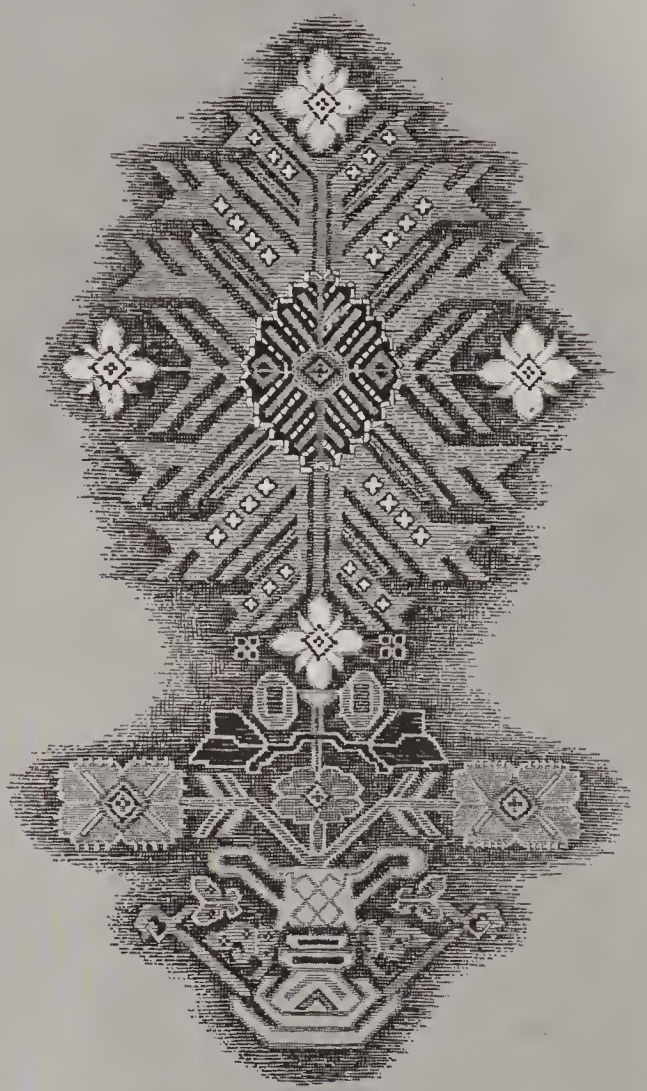
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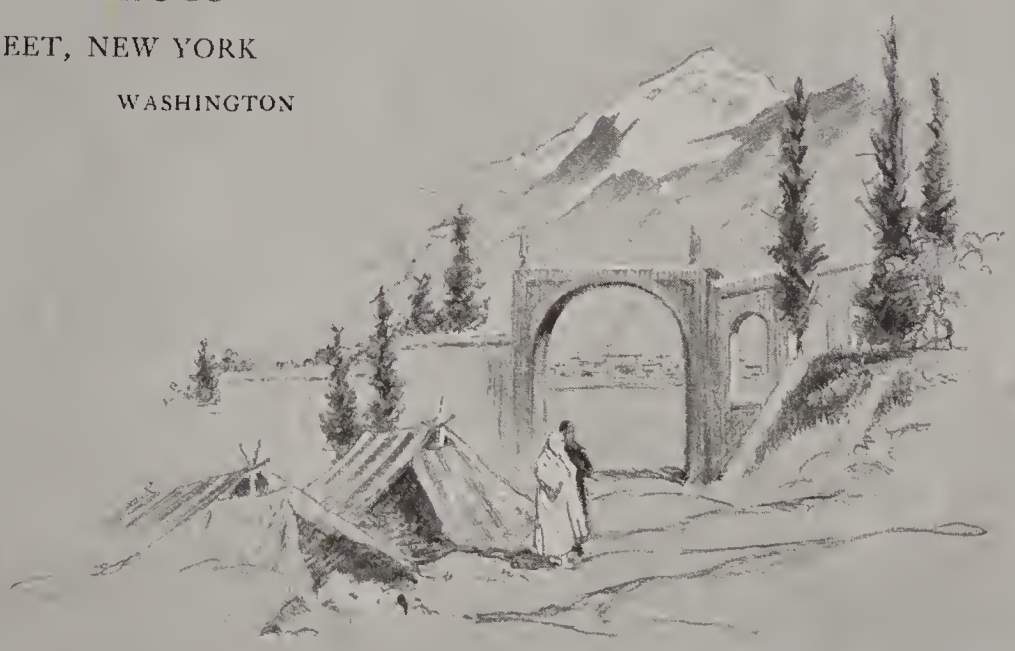
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Monarch Floating Contact Strip Keeps Out 40% More Cold Air Than Any Other Weather Strip

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The reasons why are easy to explain

First: The floating contact provides a constant weather-proof fit of windows, doors and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. Everyone knows that wood expands and contracts with changes in the weather. No other strip follows the wood and keeps the contact over the crack constant and even.

Second: Windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube—a further distinction from strip which fits in a wooden groove—makes double-hung windows slide like they had ball bearings.

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An illustration of the exclusive Monarch tube within a tube. The metal tube on the frame fits over the metal tube on the sash. Frictionless and weather-proof contact between them floats and is kept constant, regardless of any swelling or shrinking of wood parts of the window, because of the flexible construction of the strip on the frame.

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MONARCH
METAL WEATHER STRIPS

Reviving The Lavabo

(*Continued from page* 42)

The symbolism suggests the possibility that this particular bit of sculpture (evidently brought from some other source) may at one time have served in some connection with the drawing of wine. At the bottom of the niche the stone is hollowed out into a basin, whence the water is carried away by a drain. The peculiarly crisp and minutely detailed carving of the frieze, and of the capitals above the fluted pilasters, is thoroughly characteristic of the early Renaissance both in design and execution.

Of an altogether different type is the Venetian Gothic lavabo of three decks carved in white Istrian stone, now preserved within the loggia of an 18th Century villa on the Brenta. Here the water was poured into the stone reservoir and drawn thence through faucets. The 16th Century (1520) Tuscan lavabo in a semi-circular niche, with coved scallop shell head and the basin and drain of vase form, presents a bolder and more coherent design.

The other Tuscan lavabo shown has long been disused, its decorative faucet removed, its place plastered over, and the basin filled level with cement, but the design is full of suggestion and the graceful treatment of the scallop shell in the coved top deserves examination.

The portable lavabo was made either of metal or of pottery and hung on the wall, or else consisted of a metal or pottery reservoir and basin, contained in a setting of cabinet work, and stood upon the floor, movable at will like any other piece of wall furniture. There was no end to the diversity of forms in which such portable or movable lavabos might occur, and no limit to the varieties of decoration that might be bestowed upon them. Some of the 17th and 18th Century Dutch, French, Spanish and Italian lavabos of pewter, faience, wrought iron, copper, or brass are particularly engaging either for simple grace of form or for the excellence of the decorative craftsmanship they display. Not a few of them are still to be picked up in antique shops on both sides of the water.

The small portable lavabos can scarcely be expected to fulfill more than a decorative function nowadays. They are usually too small to serve as water coolers, and it would be a foolish waste of time and labor to carry water and fill them for other purposes. With the older form of built-in lavabo, however, the case is quite different. Its decorative potentiality as an architectural feature is as great as it ever was, and with modern plumbing attachments, it can be made, as it once was, a really useful dining room accessory, either for cooled water or a general supply, or both.

The Bold Colors of An Autumn Garden

(*Continued from page* 38)

perfect marvel at staking, and staking, which is a much neglected art, is peculiarly necessary to the success of the aster garden. Staking seems to me a painstaking process and is one that demands an intimate knowledge of plant forms. It is all the more pity, then, to see asters tied tightly to stakes and hopelessly strangled. In the matter of asters I saw the staking well done once on Long Island where the gardener had resorted quite simply to ordinary tomato plant hoops. The hoops, well hidden by the foliage, held the stems sturdily upright and yet they left the bushes free to express their own loose branching character.

I think I like the perennial asters best when they are intermingled with other flowers. I have seen the White Queen asters used in a white garden where they were luxuriously intermingled with anemones, phlox, boltonias, snapdragons, gladiolus and verbenas. I have seen the lilac-blue Climax, interspersed with buddleias, used as a background for lavender larkspurs and lavender scabiosa. And I have planted these same Climax asters with lemon marigolds and secured quite a delicate color effect. If grown well there is no aster quite so luxuriant as the low *Aster acris* that grows in big flat umbels and looks particularly well with sturdy, close-planted lavender stocks. The New England aster is such a common garden flower, not always pleasing in a garden of mixed colors, that I was astonished to find it once combined with carmine zinnias in a color effect altogether unique and Frenchy.

And, then, there are the chrysanthemums—glorious, showy chrysanthemums. The harvests are well-nigh in, the shrubs are fruiting, the foliage is turning when the chrysanthemums make the last great crescendo of the garden.

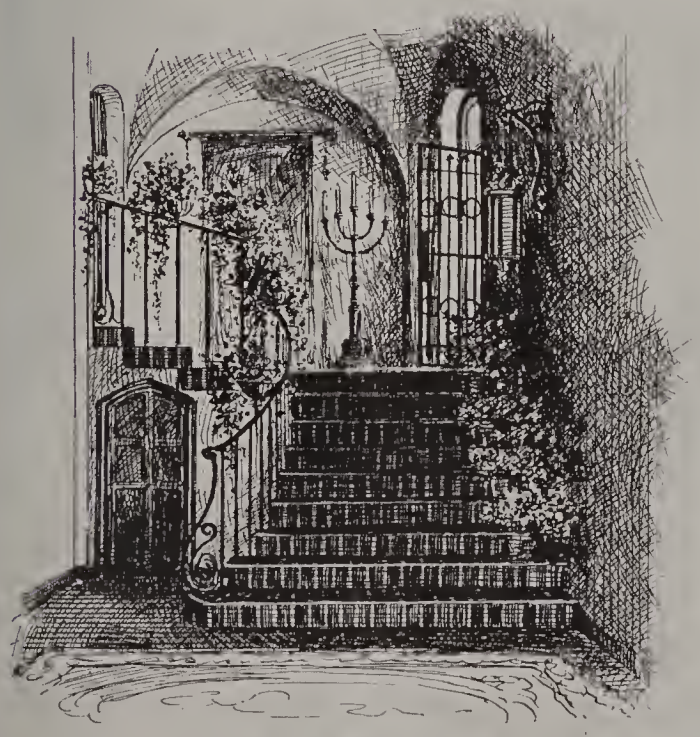
Chrysanthemums bloom so late that they are apt to look a little lonely in the garden where the other flowers are already cut down. For this reason I like a separate garden for them. This garden should, of course, be near the main garden so that it is easily reached in the autumn season, but just a little out of the way so that it can be easily overlooked at other seasons of the year. Separate gardens for chrysanthemums have another use, for to show themselves off to advantage they should be able to develop into well-formed plants, and it is desirable to have a fine background for the flowers. They are especially effective against arborvitæ or cedar.

When chrysanthemums are wanted in the all-year garden I often plant them in the foreground—in fact, right in back of the edging so that they will not be crowded too much by other plants. This keeps the foliage from becoming brown and injured, which often happens when they are interplanted with other flowers. However, such rules cannot be set, for one of the most beautiful effects I have ever seen was a garden where the chrysanthemums were planted at the very back. Had I not seen the garden at other seasons, I should have thought it especially designed for chrysanthemums, so lavish was the bloom all around the garden. What really happened was that the plants, carefully tied up and out of view all summer, had been untied and had thrown themselves with full abandon across the borders. This garden had only white chrysanthemums—silvery gray-white they seem to me now in retrospect—and altogether charming. One color chrysanthemum gardens are rare and restrained but very choice. For little gardens it is often better to limit the color. I have planted a tiny square garden where yellow chrysanthemums make a frame for the white ones in the center. I have kept them potted outside the garden and have set them in for late autumn effect. This is particularly favorable for small gardens, for then the chrysanthemums have taken up no room during the summer, their foliage and shape are much better than if they had been left in the tangle of the garden, and they can be set as thickly as need be.

But even a small garden can have a fuller range of chrysanthemum color. Borders on either side of a narrow path can have a sequence of color; beginning with pink and white varieties, they can merge into yellow, orange and red ones. In a large garden these color sequences can be elaborated to the Nth degree.



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THOSE to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

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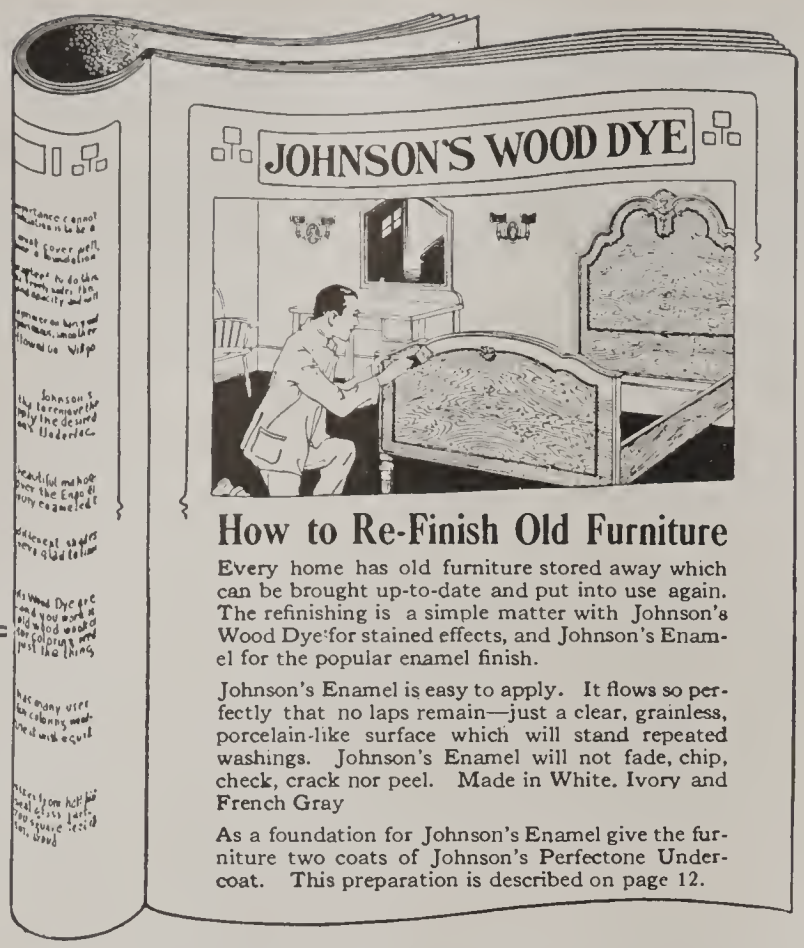
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Garden Rooms In City Houses

(*Continued from page 27*)

Iron furniture, bright yellow jars filled with more daisies and an awning of orange-red Venetian sail cloth flung over the whole changed what had been an uninspired red tin roof into a tiny garden gay with colorful flowers and restful with the green of climbing plants. The room behind it was in effect a garden room and was decorated accordingly. The walls were cool gray plaster and the furniture wrought iron with here and there a piece of rattan. The hangings of prim glazed chintz the color of Lombardy poplars combined well with the green flowered chintz on a small settee. On one side was a fountain banked with growing plants and on the walls wrought-iron brackets held masses of ivy. On entering one was immediately conscious of the tiny garden seen through the open French doors. The room at once became part of the general scheme to merge the garden and the house and was a successful example of what can be done in the city with rooms of this kind whose reasons for existence lie in the life of the sun-lit garden beyond.

Framing the Landscape Picture

(*Continued from page 24*)

trasted foreground of a prospect full of the softer forms of living nature.

In the composition of a landscape the importance of bringing geometrical forms into relation with natural forms cannot be over-emphasized. Apart from purely esthetic considerations there are certain sentimental reasons for bringing some form of architecture into a landscape. A prospect of nature in which there is no evidence of man's handiwork may be profoundly impressive and sublime, but it is also unfriendly. For we are naturally gregarious, and few of us could bear to live perpetually surrounded by a landscape even apparently, though not actually, empty of man and his works. A house, a wall, a broken column, serve to give the landscape an inhabited appearance, while evidences of deliberate formal planting in the foreground are enough to endow the landscape with humanity.

Esthetically the contrast of a geometrical foreground with a background of natural forms is useful, inasmuch as it can be made to bring out and emphasize the main lines or to correct some too prominent feature of the picture. The rigid perpendicular lines of a wall or a pillar help out the similar but more confused lines of the farther trees. Or, again, an architectural upright in the foreground may be used to correct a too great tendency to the horizontal in the distant landscape. The level lines of a terrace wall may be used in an exactly similar fashion to emphasize or correct other natural lines beyond. Formal planting in the foreground may help to create an illusion of great space and distance or else to give a sense of enclosure; the character of the landscape beyond the garden will determine which.

Care should be taken, when placing the architectural foreground, to see that the whole picture should be seen from a point at which all its component parts in background and foreground stand in due scale and proportion to one another. The architectural foreground will lose its effect if seen from too near or too far away. It will be well, therefore, to make sure that the picture is seen correctly by placing a seat at the right viewpoint, or by making it in some way impossible or difficult for people to look at it from any point that brings near and far into wrong relation. To do this will not always be possible. In most cases, indeed, the creator of the composition will have to leave it to people's esthetic sense to find exactly the right point from which the picture is to be looked at.

The ways in which a distant prospect may be broken up so as to form a studied composition are worth attention when we are considering the question of windows and doorways as a foreground. The Japanese, for example, make great use of trellis as a foreground to a view. The landscape is thus made to appear in relation to a series of purely geometrical forms, to the great improvement of the picture as a composed work of art. Much the same felicitous relation of geometrical to natural forms is achieved in windows by the division of the space into a series of panes, sometimes, as in the case of a leaded window, extremely small.

Of recent times large plate glass windows have been used by people who imagine that a view is better when entirely uninterrupted by the interposition of a foreground. This is a mistaken idea of the matter. The geometrical foreground provided by a window divided up into panes in almost all cases very much improves the pictorial quality of the landscape as a work of art.

Edging Plants for the Perennial Border

(*Continued from page 61*)

to get good clumps or pot grown plants at the nursery. Blooms in May and June.

Scotch or Grass Pinks (*Dianthus plumarius*)

Still another of the valuable gray-green foliage plants having a good persistent foliage which is interesting even in winter. From late May until July they are covered with a multitude of spicy scented blooms in various colors. These plants grow rapidly and should be divided about every three years. They can be raised from seed, although one is not so sure of the variety and color as when they are bought in field grown or pot grown clumps. Carmen is the best light pink. Napoleon III is a fine blood crimson which blooms until late in October. Her Majesty is a double white one of great beauty.

Variegated Day Lily (*Funkia undulata* var. *variegata*)

All of the Funkias are a little coarse for the garden edge, but this one is the best. It serves its purpose best in corners or at terminal points such as the entrance and exits of a garden, for it is large enough and sturdy enough to mark such places. It has a slender green leaf marked with streaks of white. Later in the season it has a long flower stalk strung with bell-like flowers of a shade of lavender. It is a rapid grower and should be frequently divided. It is an excellent edging plant for shrubs or for tall perennials, such as peonies, which do not hide their feet with good foliage at all times. Blooms in July and August.

Avens (*Geum Heldrichi*)

A sun and moisture-loving plant which grows much after the fashion of the dandelion, with thick tufts of green foliage above which appear the orange colored flowers in May and until August. It is to be had in a

(*Continued on page 70*)

GOODYEAR

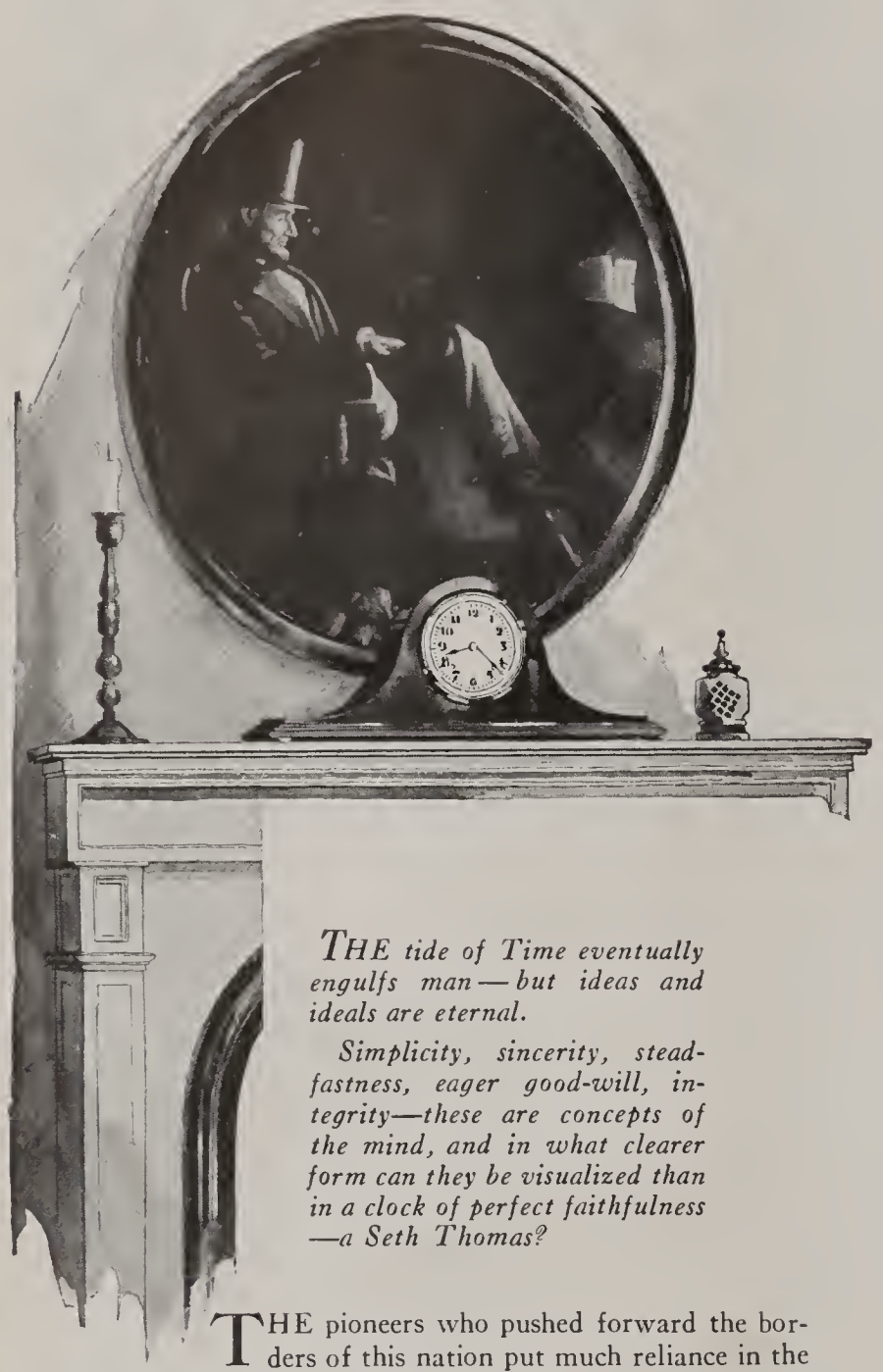


An actual photograph of an improved rural road in Illinois, where, as in other parts of the country, "more people ride on Goodyear Tires than on any other kind"

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THE pioneers who pushed forward the borders of this nation put much reliance in the plain virtues. The grandfathers of many of us listened to the voice of some old Seth Thomas that in measured rhythm preached—"Sure-and-Steady, lad. Haste makes Waste. Be careful. Keep at it."

The first Seth Thomas sounded its first tick just before the close of the war of 1812. Seth Thomas pendulums swung in unison with the tread of Zachary Taylor's troops marching against Palo Alto in '46. Their hands applauded Commodore Perry's treaty with Japan in '54. With mournful faces they kept watch over the martyred Lincoln in '65.

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Beneath the satin finished mahogany, behind the genteel dial of the modern Seth Thomas lives that ideal of service—the thing that never dies.

SETH THOMAS CLOCK COMPANY

Edging Plants for the Perennial Border

(*Continued from page* 68)

number of colors, and can be propagated by seed or by division.

Creeping Baby's Breath (*Gypsophila repens*)
Although this is a favorite of the rock garden it can be readily adapted to the front row of the perennial garden, for its long, graceful, creeping stems, which are covered with a profusion of small rose pink flowerets, rise only to a height of about 6″, and do not have too great a tendency to creep out of bounds. Blooms in June and July.

Hardy Candytuft (*Iberis sempervirens*)
Long a well known annual plant, but the perennial variety has not been used so much. It is a very satisfactory plant, both from the point of view of flowers and of persistent foliage which is practically evergreen. Just after the creeping phlox has stopped blooming this sturdy plant delights with a mass of brilliant white blossoms. It is a good spreading plant and can be propagated either by seeds or division.

Crested Dwarf Iris (*Iris cristata*)
All of the iris make good edging plants, for they have such stiff, upstanding leaves, but it is essential that the plants behind them be tall enough to show over the top. For this reason the dwarf iris is best suited to the front of the border. *Cristata* grows about 5′ high and has a profusion of light blue flowers from early April until mid-May. The best time to plant this iris is just when the growth begins. It can be propagated by division after it has bloomed.

Dwarf Iris (*Iris pumila*)
This iris is more dwarf than the others. It grows from 6″ to 9″ tall and so serves the purpose of an edging plant, for the smaller plants behind it can be better seen. It has flowers with violet and blue petals and blooms in April and May. It is fine for a permanent edge. It spreads rapidly and should be divided about every two or three years.

Forget-me-not (*Myosotis palustris*)
Always popular with its dainty blue flowers in great profusion, and its fast spreading mats of thick, green leaves. This plant grows about 6″ high and is covered practically all summer with blooms. It does best in a half shady, moist place, but will thrive in full sun. The best way to propagate is by division, although seeds or cuttings will serve.

Evening Primrose (*Oenothera missouriensis*)
One of the few really good yellow flowers for the front line of the border. The brilliant yellow and fragrant flowers are charming in the early evening when they open in full. It grows from 6″ to 12″ high, and although it prefers a half shady place it will grow in full sun. The best way to propagate it is by cuttings or division. Blooms from June to early August.

Creeping Phlox (*Phlox subulata*)
This is used a great deal as edging, but the magenta shade is not as effective as the lavender and white colors. One of the reasons for its not being one of the best edging plants is that after it has bloomed its foliage does not prove very effective as a border planting. It is, in fact, a rock plant and should be valued for that use. Blooms from early April to mid-May.

Leadwort (*Plumbago larpentae*)
This dwarf tufted plant with masses of cobalt blue flowers at the ends of wiry stems about 1′ high makes a fine edging. It is wonderful for color masses in the fall when many of the summer flowering plants are beginning to fade. It needs a slight winter protection in the North. Propagate by seed or by division.

London Pride (*Saxifraga umbrosa*)
An interesting plant which grows from 6″ to 12″ high and has a pleasing pink blossom in July.

Woundwort (*Stachys lanata*)
Another plant with gray-green foliage. This foliage is almost woolly white and grows about 6″ high. It will grow without much attention and will withstand drought.

Tunica (*Tunica saxifraga*)
This plant has a very neat and trim spreading tuft of foliage from which spring small pink or purplish flowers in great profusion on wiry stems from 6″ to 10″ high. It may be propagated by seed or by division. Blooms from late June through August.

Rock Speedwell (*Veronica rupestris*)
An abundance of small deep purple flowers in dense spikes 4″ to 5″ high is the most valuable part of this plant, although the foliage is in the form of a close, neat mat which is always a good adjunct to an edging plant. Propagate either by seed or division. Blooms in May and June.

Tufted Pansy (*Viola cornuta*)
Such a popular flower as the pansy has been long lamented by many because its period of bloom was so short. The perennial variety has a much longer period of bloom, and if it is cut back after its first season of flowering and then heavily manured and watered occasionally it will give a second crop of flowers in September. Sow seeds in August for early bloom in the next summer. Winter protection in the North is necessary. Pot grown or field grown clumps may be secured.

English Ivy as a House Plant

(*Continued from page* 48)

While it may be possible to purchase a suitable trellis, it is not usually easy to find one small enough, for most trellises are made for outdoor use. But it is very easy for a handy-man to make a trellis from his own designs. Some people, with a natural sense of proportion, will make an attractive trellis without any preliminary drawing, without much thought or calculation.

The trellises shown here are home-made, "whittled" from stock at hand. In fact, the strips were made by cutting from an ordinary ⅞″ pine board. With a splitting saw the strips were made about ⅜″ square or ⅜″ x ½″, then smoothed with a plane.

The square or diamond shape of the cross pieces is easily made if one has a mitre-box which facilitates cutting accurately to forty-five degrees. If not, the angles can be cut with a knife, and with a little "cut-and-try" the four pieces will fit reasonably well. The pieces should be glued together and then nailed with small wire nails for the glue might not hold because of the possible dampness.

In making simple shapes, such as the "ladder" trellis, the short strips are simply nailed in place after locating them by moving about on the vertical or long pieces. But to use a square or diamond it is easier to put the square together separately before locating it on the verticals. When combining a square and "herring-bone" pieces, locate the square first and then place the short pieces so that they will look well.

After the trellis is put together, it should be painted or stained to suit the

(*Continued on page* 72)

MISS MAE MURRAY

Uses Quaker Tuscan Net Curtains In Her Italian Breakfast Room At The Hotel Des Artistes





MISS MAE MURRAY—perhaps the most artistic of America's motion picture stars—has given her breakfast room in the Hotel Des Artistes the antique Italian treatment so smart just now in beautiful American homes.

Miss Murray has found that the ideal window curtaining for this room is Quaker Tuscan net—a coarse mesh net with an unobtrusive figure, showing the influence of Italian art in window decoration.

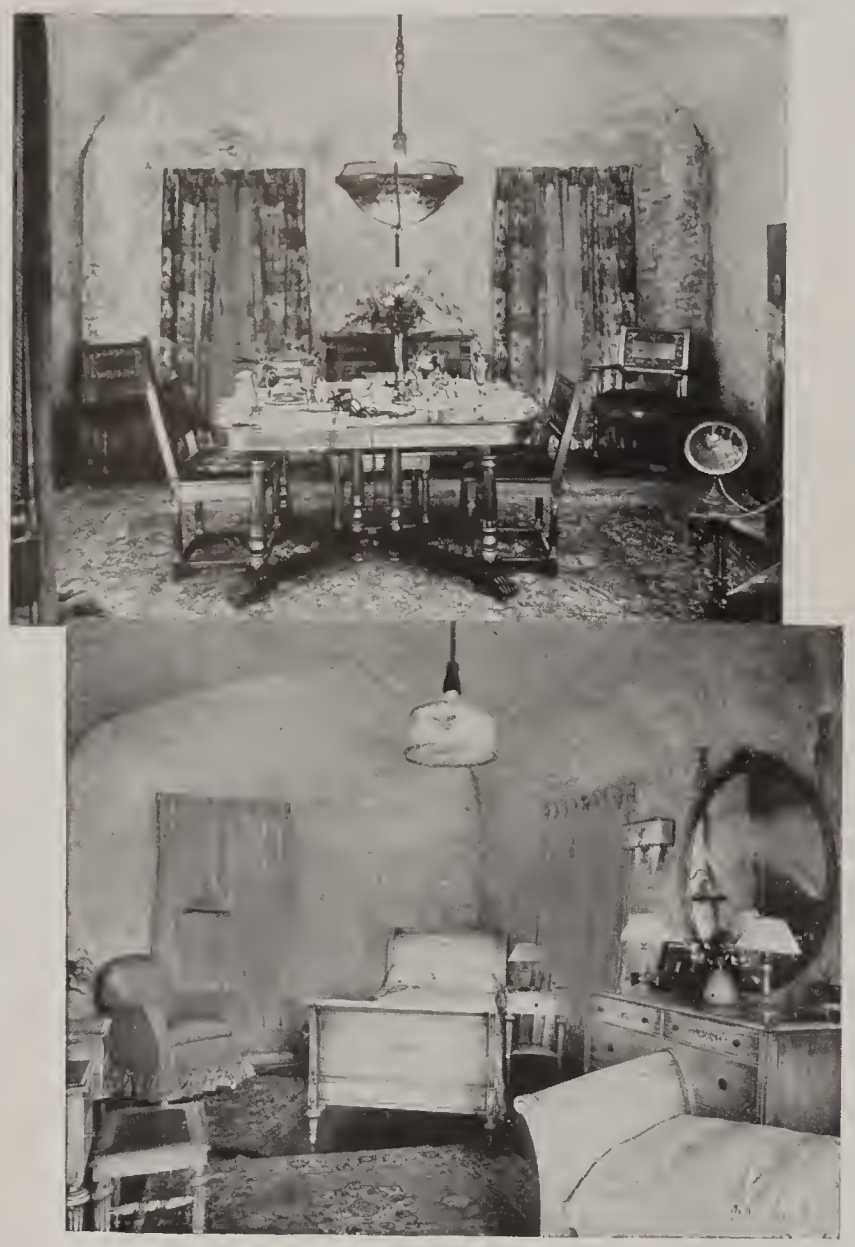
Two walls of the room, showing different views of the curtains, are illustrated on this page. Because of the sunlight in the room, the figure in the net—as it should in every smart net curtain—practically disappears.

Miss Murray's decorator made these curtains under the star's personal supervision, and she has kindly consented to furnish us with exact directions for making them. They are extremely simple, and we shall be glad to forward a copy of the directions to any woman who is interested. Write to



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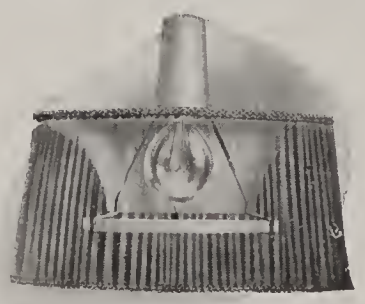


The Model Home Electric, Los Angeles, Cal.

A Refinement in Lighting

The ceiling fixtures in these rooms are Duplexalites with shades which were made by the Decorator. The evening illumination is as beautiful as early morning sunlight. Most of the light is diffused from the ceiling, just as the earth is lighted from the sky. The Duplexalite makes everything in the rooms beautiful.

Our book, "The Light to Live With" illustrates a variety of shades for Duplexalites. If you prefer, you may purchase just the Duplexalites—the basis of the perfect results—and make suitable shades yourself or have them made by your Decorator. We will be glad to render every possible assistance in this connection.



It is the Duplexalite around the Mazda C lamp, inside the shade, which controls and directs the light rays and makes possible the beautiful illumination.

There are Duplexalite dealers all over the country. Send for a copy of our book, "The Light to Live With."

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Duplex-a-lite
"The light to live with"

English Ivy as a House Plant

(*Continued from page* 70)

fancy of the maker. A dark brown goes well with the green and does not detract from the green ivy during the period that the trellis is but partly covered. Very satisfactory results may be had from wood dye and flat varnish, especially if soft wood is used. If of harder wood, such as oak or gum wood, shellac, followed by flat varnish will give a beautiful effect without rubbing. It will be reasonably durable and satisfactory, although most flat varnishes do not stand exposure to water without turning white.

Various oil stains, wood fillers, or varnish stains may be used; in fact, one doesn't like to buy materials for such a small job, so that there is a great temptation to make the best of what is at hand.

Collecting Salt Glaze Ware

(*Continued from page* 31)

the body answers as a receptacle for the beverage."

Besides the Fulham and Nottingham salt glazes there were the coarser, less carefully finished wares produced at Brampton, Chesterfield and Swinton in the 18th Century.

We are now come to the second great class—that of the Staffordshire potters, a highly fired ware which is translucent in its thinner surfaces. White salt glaze wares were also made to a limited extent at Leeds, Liverpool, Jackfield and elsewhere. The Staffordshire salt glaze is very hard. According to Sir A. H. Church, the Staffordshire salt glazes may be divided into four periods: (1) Before 1720, impressed or applied ornament on thrown or turned pieces; (2) 1720-1740, flint added to the body clay, producing fine and sharp work in drab or white; (3) 1740-1760, colored enamels employed for surface decorations; (4) basket and pierced work prevailing. The ware of the first period was drab or white, that of the second white.

In his "History of the Staffordshire Potteries" Simeon Shaw is of the opinion that the Staffordshire salt glazes were made of brick earth mixed with sand, then can marl and fine sand, later of gray coal measure's clay and fine sand and finally (from about 1720) of gray clay with ground flint.

We may consider the fine period of Staffordshire salt glaze ware to extend from 1720 to 1740. Astbury did much in the early years of salt glazes to advance the qualities of the ware, as likewise did the two Ralph Woods and Aaron Wood, who cut molds before Ralph Daniel of Cambridge introduced plaster of Paris molds (1743-1750), whereafter the salt glaze pieces deteriorated. Josiah Wedgwood also potted salt glaze wares during his time at the Ivy House or at the Brick House works in Burselm. Teapots in salt glaze ware bearing Wedgwood's name have been preserved in English collections.

The First Color

Blue was the first color introduced in salt glaze ware. One of the earliest examples of this sort is the Portobello (Admiral Vernon) teapot by Astbury, circa 1740. Polychrome decoration soon followed and, as has already been noted, enamel colors were applied some time after 1751. These enameled salt glaze pieces exhibited the influence of Chinese design.

The very rare Staffordshire salt glaze figurines followed the development of other specimens of salt glaze, from the white grounds to the enameled colored pieces. A little figure of a Turk sold at Christies just before the war for over thirty-five pounds, while the figure of a "Man on Horseback" brought over ninety-six the year after.

The English potters required a very high temperature (about 2190°) for salt glaze, a temperature that would cause most English earthenware clays to soften in the kiln. But the clays composing the stonewares were of a sort to resist this softening. These clays contained a large amount of silica. Toward the end of the process of firing salt was thrown into the kiln. The vapor, produced by the volatilization of this salt at the high temperature, united chemically with the silica of the body clay, forming a glaze of sodiac silicate over the surface of the fired ware. As this chemical action was coincident with the final firing, the glaze was actually incorporated with the body of the ware. This salt glazing produced a surface having innumerable tiny pit-marks (much like those on the surface of an orange), which is one of the chief characteristics of the ware. Salt glazing had the advantage over the earlier lead glazing process in that it produced a much whiter surface.

Lambeth Ware

In passing one may make mention of the third and last division of English salt glaze wares—the modern brown ware of Lambeth. This was first produced about 1751, with buff or yellowish lower portions. Lambeth stoneware jugs were popular in the beginning of the 19th Century and by 1820 several Lambeth potters were producing ink bottles, beer bottles, hunting jugs, pickle jars and like mundane bits. John Doulton established a pottery in Lambeth in 1815 and the celebrated Doulton ware came to be the outcome of this experiment. Doulton ware combines several processes. Panels of scratched-in decoration are covered with salt glaze; colored enamel bands heighten the effects and relief and bossed work are added.

Of the salt glazed stoneware made in America, the earliest products may be dated to the first quarter of the 18th Century. These old pieces were utilitarian in character and rarely were ornamented with other than a dash of blue now and then, with a bit of incised pattern. In 1735 John Remmey, a German potter, established a salt glaze stoneware factory near the old City Hall; a map of New York City in 1742 shows this pottery still in existence. Indeed, the pottery works of Remmey & Crolius was running until 1820. As early as January 25, 1792, the *New Jersey Journal*, published in Elizabethtown, contained this advertisement inserted by the Pennsylvania Society for the Encouragement of Manufactures and Useful Arts:

"To such person as shall exhibit the best specimen of Earthenware or Pottery, approaching nearest to Queensware (Josiah Wedgwood's English production) or the Nottingham or Delft ware, of the marketable value of fifty dollars—a plate of the value of fifty dollars or an equivalent in money.

"To such persons as shall exhibit the best specimens of Stoneware or that kind of Earthenware which is glazed with salt of the value of fifty dollars, a plate of fifty dollar's value or that sum in specie."

These early American salt glaze stonewares showed strongly the influence of the stonewares of the Rhine Valley. The lovely white English salt glaze wares, for which the Staffordshire potters were justly famous, were not, as far as I have been able to discover, attempted in America.

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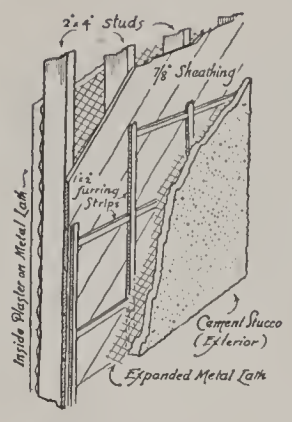
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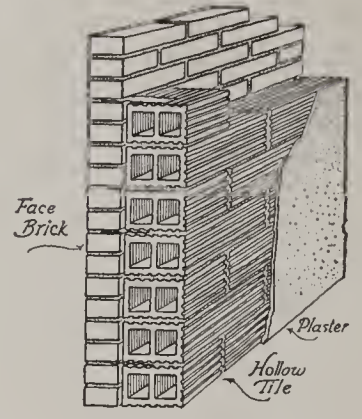
If You Are Going To Build

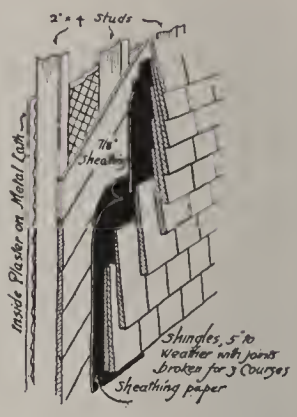
(*Continued from page 53*)



Detailed section of frame wall showing the method of applying cement stucco on metal lath

Below is shown a detailed method of backing up face brick with hollow tile. A section of a 13" wall





Section in detail of frame wall showing method of applying wood shingles over sheathing

Since the vanishing of our great water sheds, and the destruction of our forests, mainly through heedlessness, concrete has become recognized as one of the most valuable building materials in this country. To many people concrete and stucco mean the same thing, but stucco is really the finish for the outside structure of a wall already complete, whereas concrete is an actual building material which can be used over metal lath or terra-cotta building blocks, and which can be left rough, finished with stucco, or given a final coat of small stones that come in a variety of colors. Where the concrete is built up solidly, reinforcing iron should be placed in the structure. For the interior finish, wooden or metal lathing is attached to furring strips to avoid the slightest possibility of dampness. Where a certain color, not the natural tone of concrete or stucco, is desired, it should be introduced into the material itself and not painted on the wall. As a rule, three coats of stucco are used and allowed to dry. To the last one the color should be added. Then it is inherent in the structure of the house itself.

Stucco and Half-Timber

There is an increasing interest, just at present, in the combination of concrete with half-timber. When timber is used it should be allowed to weather and should not be painted, as the smooth coat of paint against the rough concrete surface is inartistic, and the painting has to be renewed many times during the lifetime of the concrete.

Among our illustrations we are showing a beautiful plain concrete surface in which no other material is introduced as a decoration. A finer example of the artistic effect to be gained from the lights and shadows thrown on a concrete wall by trees and vines would be hard to find. And surely no introduction of brick or stone in the lintels or sills of a house could add to the beauty given by the drifting of sunlight through the trees over the surface of this building.

The only colors which can be safely recommended to be used on concrete and stucco are red, yellow ochre, buff, and the different shades of sand, gray and brown. Color mixed in the mortar should be introduced sparingly, as it injures the strength of a compound.

The cost of stucco is considerably less than brick facing, and when well applied is durable and attractive. The use of half-timber construction originated in England. In the fine old English half-timber houses a wooden frame was built and filled in between the timbers with brick or stone laid in lime mortar. As long as oak was used, this half-timber construction was satisfactory, because oak does not shrink or swell very much. But the use of other woods brought disastrous results; the houses leaked between joints and wooden frame; to avoid this the joints between wood and stucco must overlap.

Of course, metal lath is well used in the structure of both interior and exterior walls.

Wood

The clapboard house is essentially an American method of construction. Probably because of the scarcity of timber it is seldom found in England or on the Continent, except in Scandinavia. But when we first began to build houses in this country white pine timber was plentiful, it was easy to erect saw mills, and there were such huge old trees that wide clapboards could be secured free from knots. As timber became scarcer and nails cheaper, the narrow clapboards came into general favor. The old clapboards were nearly always made of white pine; it is still a favorite. Cedar, however, is more generally used. It is light, substantial, and cheaper than the pine. Cypress also has its good qualities.

Clapboard houses are easily built. They are cheap and durable. Of course they have the disadvantage of not being fireproof, and require frequent painting, but they will always be popular in wooded localities where the bringing in of brick, breaking of stone and the cutting of shingles would be difficult and expensive. Also certain types of the Colonial house will always demand wide clapboards or shingles for walls. A new use of the wide clapboard will be seen in one of the illustrations, where the boards do not overhang but are put in flat. The effect of this is extremely interesting and picturesque, especially when used for houses of established Colonial design.

There can be no doubt that the old Colonial flavor in a house is preserved

(*Continued on page 76*)

THE WORLD'S MOST ENTHRALLING ENTERTAINER



The Master-Key that Unlocks the Imagination

Fancy runs riot under the spell of motion pictures. Shackles of time and space fall away as by a fairy enchantment and in happy companionship with the film stars we live, move and have our being, for the time, amid the scenes of the screen.

It is no task at all to slip back a century and a half and wander through the beautiful Trianon with Marie Antoinette. Less than an hour will suffice to journey—in your own arm-chair—through India and Borneo, Italy, France and Russia. If you are so minded, visit the shell-plowed fields of Flanders, or safely watch the tragic events of the Marne and Verdun. Mary Pickford, Norma Talmadge, Douglas Fairbanks, Wm. S. Hart and scores of other film favorites will entertain you with their choice productions, and Roscoe Arbuckle or Charlie Chaplin send you to bed with hearty side-splitting laughter.

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If You Are Going To Build

(*Continued from page 74*)

more intimately with the wide clapboard construction, and with the return of the Colonial architecture to widespread popularity the use of the essentially appropriate clapboard is well worth a bit of study.

Probably no wall is more friendly and pleasant and easily laid up than the shingle; this is true both of the natural wooden shingle and the asbestos shingle. The wooden shingle can be used for a variety of houses, from bungalows to Georgian buildings, it comes in so many colors, different sizes and irregular outlines, can be made so durable with a promise of fireproofing, that the appeal is practically nation-wide in this country. Some of the finest old Colonial houses on Long Island are made of the hand-rived pine shingles, and certainly they must have survived the rude winds and brilliant suns of a century or more. The durability is partly due to the fact that the old hand-made nails rusted only on the surface and this rust formed a sort of protection to the nail, whereas the modern steel nails rust down to the very point. As a rule a wall made of machine split shingles put on with steel nails will not last over twenty-five years. At one time all factory-made shingles were very smooth and even and uninteresting, but today different surfaces are gained by the process of splitting the shingles; uneven edges are shown and an immense variety of delightful colors.

Wooden House Framework

The foundation for shingle and clapboard houses is first of all the frame woodwork or upright supports. On this are laid the rafters and over the frame woodwork is a wooden sheathing, covered with building tar paper. Inside of the house the plaster goes directly on the sheathing. No furring is necessary, because the drying of a wooden house is from the inside out, instead of from the outside in. A delightful example of the uneven shingle surface of a wall is shown in one of the houses here. On this surface there is scarcely a shingle that does not vary from all other shingles, both in outline and thickness. The house is painted white, and as in time a softer tone is given, the effect will be that of an antique Colonial wall, intensified by the use of solid wooden shutters and the classic Greek doorway.

The Problem of Paint

The question of painting the wooden house is perhaps one of the most difficult problems the builder has to face. It is a matter that more or less must be left in the hands of the architect or builder or to certain reliable manufacturers of paint who sell it ready to use and who furnish, so far as it is in their power, a non-fadable mixture. Some builders much prefer to mix their own paint. Here again this is only feasible if the builder is a very dependable person who will give you the very best materials in his paints. If the linseed oil is a good quality and the white lead thoroughly divided and mixed with the oil, and each coat is given a chance to dry without moisture and dust, you will get a good result. Because of the uncertain weather conditions in this country it is usually necessary to add a volatile oil to insure the paint drying as rapidly as possible. This oil considerably lessens the good result if too much is used. Happily we have grown to feel today that a little fading of color is not the blight we used to consider it and so if our bright green blinds tone down a little, or our Holland blue shutters fade to a softer shade, in the main we are not worried, and eventually, as is the case with a finely woven old rug, the toning process really adds to the beauty and satisfying charm of the structure.

Reviews of Building Material Catalogs

Those readers who are interested in a further study of the wall problem would find the following catalogs of valuable service. These do not exhaust the available list, but they are ample for the purpose.

"The Concrete Builder. Devoted to the Use of Concrete for Farm and Home." Published by the Portland Cement Association, Portland, Ore.

The use of cement blocks is shown in this pamphlet, for houses, stores and factory buildings.

"The Expense-Proof Farm." Published by the Lehigh Portland Cement Company, Allentown, Pa.

This pamphlet gives general information for the handling and planning of concrete. It is well illustrated both by line drawings and photographs.

"Doric and Gothic Brick." Published by Western Brick Company, Danville, Illinois.

The use of brick for picturesque effects is set forth in this book in the text and the beautiful color illustrations.

"The Cloister Brick. Its Origin and Effect Upon Modern Architecture." Published by Western Brick Company, Danville, Illinois.

A brick of character is shown in this pamphlet. Building material suited to construction of picturesque homes.

"Herringbone Rigid Metal Lath. A Base and Reinforcement for Plaster and Stucco." Published by the General Fireproofing Company, Youngstown, Ohio.

A well illustrated little volume on the value of metal lath construction in ceilings, walls and partitions. Showing the use of stucco or cement sidings. Practical illustrations.

"Self-Sentering. A Reinforcement for Concrete Floors, Roofs and Walls." Published by the General Fireproofing Company, Youngstown.

Practical pamphlet on fireproofing construction, showing the value of expanded metal reinforcement for concrete construction where speed, economy and comfort are desired.

"As a Man Liveth." Published by Associated Metal Lath Manufacturers, 901 Swetland Building, Cleveland, Ohio.

"An ideal combination of economy in construction and maintenance, practicability and flexibility in architectural design, beauty and permanence of structure is secured by stucco on metal lath construction."

"White Pine in Home Building." Published by White Pine Bureau, St. Paul, Minnesota.

The romance as well as the practical story of white pine in the building of modern homes is told in this book.

"Town and Country Buildings." Published by the Southern Pine Association, New Orleans, La.

The suitability of Southern pine to home building is set forth in this book as well as its durability, moderate cost and beauty.

(*Continued on page 78*)

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TRIANON DESIGN

THE beauty of International Sterling will not wane. For it is created after the eternal classics.

Nor will its splendor ever diminish. For International Sterling is wrought from solid silver. Against its imperishable substance, time and use march in vain.

In Trianon, the silversmiths have wrought a new masterpiece of the classics, massive yet chaste. Your jeweler has it in complete table service.

I.S.CO. STERLING
TRADE MARK

This craftsman's mark identifies the genuine

A Book of Silver on Request

Write for Book 154,—the Trianon brochure. International Silver Co., Factory L, Wallingford, Conn.



Wrought From Solid Silver

—the most permanent and useful form of invested wealth.

INTERNATIONAL SILVER CO.



The New Brand Peony: Victory Chateau Thierry

The Brand Peonies

America's Most Beautiful Contribution to the Peony World

Bulletin No. 14 of the American Peony Society just out is devoted entirely to a vote of the Members of the American Peony Society as to the comparative merits of all the good named peonies of the world. Mr. Saunders, Secretary of Society, analyzes the vote and finds that taking into consideration only varieties which received the vote of not less than twenty members that there are 64 varieties that received a rating of 8.4 or better.

Of these 64 varieties 9 or 13% are Brand Varieties.

Mr. Saunders goes still further in his analysis of this vote and finds that with not less than twenty members voting on a variety there were only 22 varieties that received a vote of 9 or better.

Now of these 22 World's Best Peonies 4 or better than 20% are Brand Varieties.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand Varieties.

Henry S. Cooper includes in his list of 56 varieties "which you should have at any price", 9 Brand Varieties.

Mr. James Boyd lists 21 sorts as the "cream de la cream of peonies" and 4 of these are Brand Peonies.

I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Besides the largest stock of Brand Varieties in the world *we are also carrying one of the largest stocks in America* of such other wonderful French, English, and American varieties as Le Cygne, Kelway's Glorious, Phyllis Kelway, Theresa, Solange, Mme. Jules Dessert, Tourangelle, La Fee, Lady Duff, La France, Laura Dessert, Raoul Dessert, Jubilee, Mrs. Edward Harding, Rosa Bonheur, Philippe Rivoire, etc.

If you do not have my 1920-1921 *Catalog send for it. This is my 42nd year as a professional grower of peonies.*

A. B. BRAND, Faribault, Minnesota

Reviews of Building Material Catalogs

(*Continued from page* 76)

"Bonds and Mortars in the Wall of Brick." An Essay on Design in Patterns for Brickwork." Published by Hydraulic-Press Brick Company, Saint Louis, Mo.

Great variety of bricks and bonds are shown in the illustrations of this catalog, also the laying up of brick in interesting patterns.

"Hy-Tex Brick Catalogue." Published by Hydraulic Press Brick Company, New York City.

This pamphlet gives a realization of the immense variety and beauty of the bricks manufactured by this company. The illustrations are in color.

"Tapestry Brickwork." Published by Fiske & Company, New York.

A beautifully illustrated pamphlet which tells the story of brick from the Walls of Babylon to the modern practical home. Much valuable practical information about brick is given.

"California Redwood Homes." Published by California Redwood Association, San Francisco, California.

Interesting illustrations are given in this book of California houses built of redwood which, it is claimed, will not shrink, swell or warp, and resists fire and rock.

"Cement Facts." Published by Lehigh Portland Cement Company, Chicago, Illinois.

An interesting story of how Portland Cement is made is given in the introduction of this book, valuable to builders of homes or factories.

"For All Time and All Clime"—Bishopric Manufacturing Company, Cincinnati, Ohio. Bishopric is one of the best and at the same time least costly of building materials for a stucco exterior over new or old buildings. It provides a building that is warm in winter and cool in summer, vermin-proof and healthy.

"Those Who Build for Tomorrow"—General Fireproofing Company, Youngstown, Ohio. Stucco fireproof construction, as set forth in this pamphlet, gives the architect what steel once gave the engineer, a new and freer medium of expression.

"The Home You Long For"—Arkansas Soft Pine Bureau, Little Rock, Arkansas. If you are interested in building a Colonial house this pamphlet will give you some impression of what can be done with soft pine as a building material. Also this company will send out examples of Colonial architecture with interesting floor plans suited to the use of white pine.

The Hollow Tile Building Association, Chicago, Ill., publishes a series of pamphlets in which the value of hollow tile construction is set forth. The illustrations are in color, showing exterior, interior and floor plans. Hollow tile, according to these pamphlets, will insure a healthful building which will stand the test of time, shrinking, decay and deteriorating in any way.

"Bay State Waterproofing"—Wadsworth Howland & Co., Inc., Boston, Mass. Interesting houses are shown in this pamphlet representing the value of Bay State brick and cement coating, which are both durable and waterproof.

"Old House Mottoes"—Western Brick Company, Danville, Ill. This nicely designed and well published book gives you a collection of delightful mottoes for your home, mottoes for different rooms and for different details of the house.

"Medusa—Waterproofed White Portland Cement"—The Sandusky Cement Company, Cleveland, Ohio. Medusa cement is one of the most reliable, inexpensive, waterproofed cements manufactured. It renders mortar or concrete absolutely impervious to water, preventing the slightest penetration of moisture or dampness.

"Designs for Houses in Indiana Limestone"—Indiana Limestone Quarrymen's Association, Bedford, Ind. This book shows many beautiful houses especially designed for Indiana limestone which has been called "the aristocrat of building materials." Floor plans are available for these attractive houses.

"Story of Kellastone Impressionable Stucco"—National Kellastone Co., Chicago., Ill. Kellastone expresses beauty and refinement, is substantial in appearance, "the equal of stone and brick in durability."

If You Plant But a Dozen Peonies

(*Continued from page* 45)

variety are greatly increased, but by no means assured.

Cultural directions are now usually given more or less complete in the various peony catalogs, and so in this limited space I shall refer only to the most essential points of planting and cultivation. Where full details of this phase of the matter and others are desired, I would recommend to the reader Mrs. Harding's "The Book of The Peony". This book, the only one of real consequence on the subject, will be found quite as interesting as it is helpful. It will particularly appeal to the amateur, as the author is an enthusiastic amateur grower and fancier of this flower and is in no way influenced as a commercial grower sometimes may be.

While a root will develop better for commercial purposes in a more friable soil, larger and better flowers will be produced in a heavy soil which contains more or less clay. In such soil the roots will be fewer and stouter and produce fewer but larger eyes which, in turn, will mean fewer growths the following spring. These will, however, be taller and stronger and bear larger flowers than would be produced in a lighter soil.

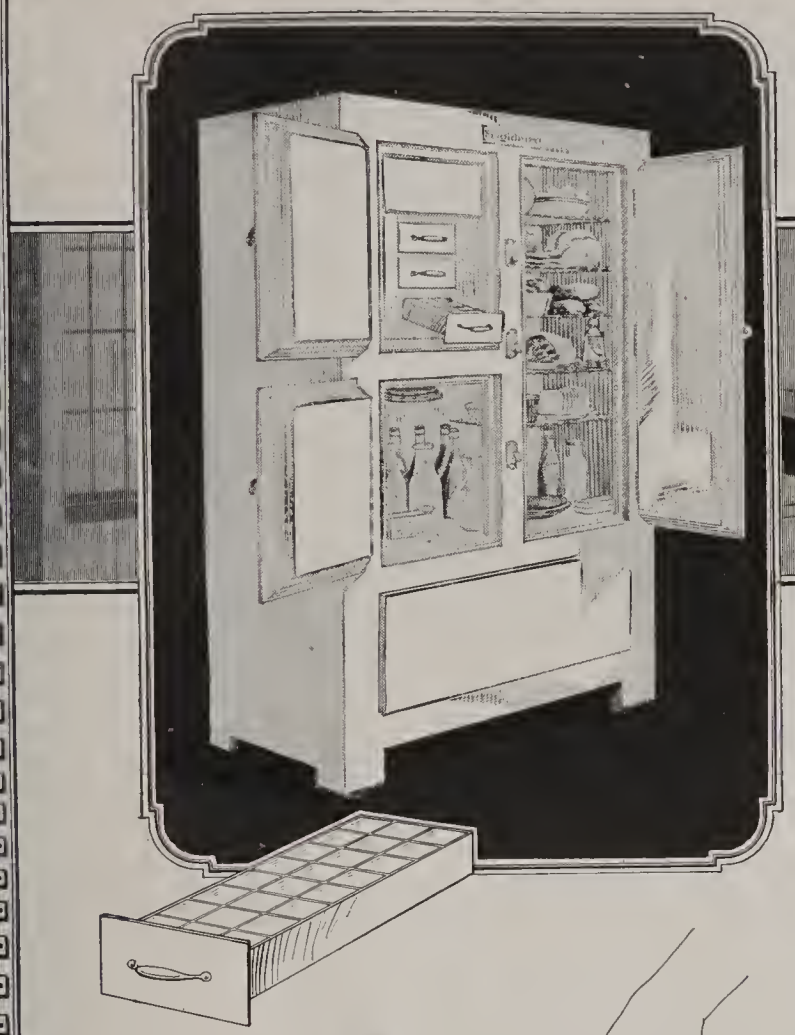
The peony will grow and even thrive in any fair garden soil, but if fancy blooms are desired, it will pay to dig out a trench or bed 2′ to 3′ in depth and fill in with good soil. This should be done some time before planting so that the soil will settle and the grade be established by the time the roots are ready to plant.

Select an open site or where the plants will get unbroken sunshine for at least a full half day, and do not place the plants near buildings or overhanging shrubbery or trees. Also, the bed should not be located on a knoll or in a hollow.

The roots should be set from 3′ to 4′ apart and so that the main eyes or fleshy buds are about 2″ to 3″ beneath the soil surface level. A deeper planting will result in weak and more or less "blind" growths.

While planting may be done as late in the fall as the ground remains unfrozen, and with absolute safety, yet it

(*Continued on page* 82)







Electrical Refrigeration for the Home

Cold, dry air, that keeps food delightfully fresh and wholesome without the use of ice—

Automatic control that maintains a constant, even temperature—

A special compartment that freezes creams and ices for dessert and your own pure drinking water into convenient cubes for table use—

That is FRIGIDAIRE—the electrical home refrigerator.

And with all its convenience, cleanliness and healthfulness, it costs less to operate than you now pay for ice.

A very interesting little booklet describing FRIGIDAIRE in detail will be mailed to you on request.

THE FRIGIDAIRE CORPORATION
Dayton, Ohio

Price Now Reduced from $775 to $595 F.O.B. Dayton
Sold by Delco-Light Distributors in all Principal Cities

A PRODUCT OF GENERAL MOTORS CORPORATION

Frigidaire

CLEAN DRY ELECTRICAL REFRIGERATION



Danersk Pendleton Group

DANERSK EARLY AMERICAN FURNITURE

FURNITURE made by the Early American craftsmen before the Revolution was often of pine, maple and cherry. It possesses a naïve quaintness and a mellow tone, far more beautiful in the eyes of many collectors than mahogany.

A purchaser of the Danersk Pendleton Group obtains a small collection of veritable treasures; a true butterfly centre table, a quaint tavern bed, a chintz-covered rocker, the original of which was once the property of Joel Barlow, poet of the Revolution. Each piece has a story. Our brand of a little chair is burned on the back of all true Danersk Furniture.

Send for our Early American brochure C-10

ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York. First door west of Fifth Avenue, 4th Floor



ROOKWOOD

Tiles and pottery in a garden designed and arranged by John Dee Wareham. Write for literature.

THE ROOKWOOD POTTERY CO., Rookwood Place, Cincinnati, O.

HODGSON *Portable* HOUSES

IT HAS TAKEN YEARS of hard work and experience to bring Hodgson Portable Houses to their present point of perfection. But the time and effort have been well spent. For they have rewarded not only the makers but every owner of a Hodgson House.

When you buy a Hodgson House you have the finest portable building that you can secure. To begin with it is made of the best materials that can be had. It is constructed by men who have devoted a lifetime to making fine buildings. And the result is a house that will stand for years and years—in all kinds of weather.

Our illustrated catalog will give you a clear idea of the beauty of Hodgson Houses and the innumerable purposes for which they are used. It contains, too, a list of prices of the different types of buildings.

We will be glad to send you this catalog.

E. F. HODGSON CO.
Room 226, 71-73 Federal Street, Boston, Mass.
6 East 39th St., New York City





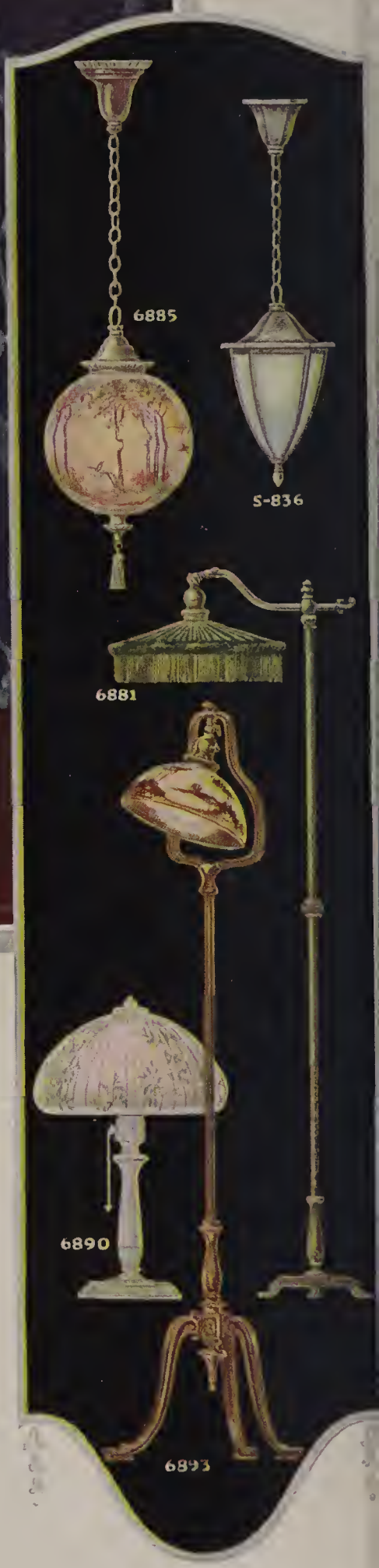
The Estey Residence Organ

THERE is something about the presence of a pipe organ in a home that gives the house a distinction—possibly because an organ in the home is not yet so common as to lose its agreeable novelty. Every proper home should have music in some form. The pipe organ gives music in its most splendid and desirable form. The Estey Residence Organ is playable either by the human organist, or by what we call the Estey Organist, a device that makes all organ music available to all.

THE ESTEY ORGAN COMPANY

Brattleboro, Vermont





Like the handiwork of an "Old Master"

IN all its glowing loveliness, a Handel Lamp makes an irresistible appeal. From base to shade, it is a perfect harmony of line and color—and of material that will forever hold its beauty. The colors are permanent and fadeless and after years of use will be bright as when new. All metal parts are specially treated, resulting in a finish and decoration as permanent as the metal itself.

Lantern S-836 as a porch light gives the guest a cheery welcome. The Ball Pendant No. 6885 makes an attractive globe of light for a hall, den, solarium or library. Floor lamps; lamps for the boudoir and alongside the easy chair; lamps for the library and for every corner that needs a spot of bright color—all these are made by the Handel master artists and sold by best dealers everywhere. Look for them in the window.

THE HANDEL COMPANY, *Meriden, Conn.*

HANDEL *Lamps*

WAGNER & LISZT

painted for the
STEINWAY COLLECTION
BY N. C. WYETH



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

OCCASIONALLY the genius of man produces some masterpiece of art—a symphony, a book, a painting—of such surpassing greatness that for generation upon generation it stands as an ideal, unequaled and supreme. For more than three score years the position of the Steinway Piano has been comparable to such a masterpiece—with this difference: A symphony, a book, a painting, once given to the world, stands forever as it is. Its creator cannot bequeath to future generations the task of carrying it to still higher perfection. But the Steinway, great as it was in Richard Wagner's day, has grown greater still with each generation of the Steinway family. From Wagner, Liszt and Rubinstein down through the years to Paderewski, Rachmaninoff and Hofmann, the Steinway has come to be "The Instrument of the Immortals" and the unmistakable token of musical distinction in homes of culture and discrimination everywhere.

Steinway dealers throughout the United States will gladly arrange convenient terms. Used pianos accepted in partial exchange.
Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York



"Fifteen miles an hour! Where do you get that stuff? Why, if you hadn't had Kelly-Springfield Cords on you'd have gone clean over the curb when I held up my hand."



The
Tobey
FURNITURE
COMPANY

Wabash Avenue
CHICAGO

Fifth Avenue
NEW YORK

The fineness and stability of Tobey-made furniture is well shown in the Nottingham suite. We shall be glad to send our brochure W to those unable to visit our Chicago or New York showrooms.



Turn Your Window Openings Into Decorative Radiator Enclosures

How to turn the objectional obtrusiveness of your radiators, into attractive, decorative features of your home, is what our booklet on Radiator Enclosures, both tells and shows you.

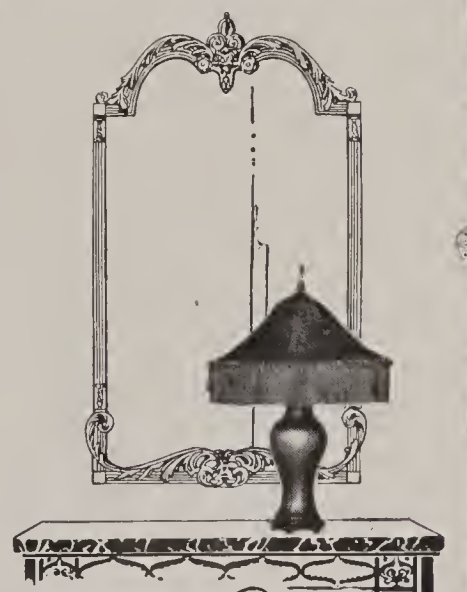
It is abundant in suggestions, alike for those who are building new, or who have established homes.

You are most welcome to the booklet.

TUTTLE & BAILEY MFG CO.
2 West 45th St. New York

"MARACO"
Finish

THE NAME WHICH DISTINGUISHES THE NEW MAXWELL-RAY LUSTER FINISH LAMP BASES



A New Lamp of Rare Quality

THIS exquisite new luster ware, called 'Maraco', is a Maxwell-Ray creation, conceived and perfected in our own art and work-shops. The luster finish, now made in any color desired, is most practical as well as most beautiful, and is particularly adapted to lamp bases of rare quality.

INDIVIDUALLY MAX RAY HAND FINISHED

MAXWELL-RAY COMPANY

Grand Rapids
Manufacturers Building

New York City
25 West 45th Street

Factory at Milwaukee, Wisconsin



Clair Dubois. Color rich, clear, satiny pink

PLANT PEONIES NOW

The most splendid flower in cultivation. Their delicate fragrance, elegant shape and form, and the great variety of lovely shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee our peonies true to name.

The following collections we recommend; they furnish an infinite variety of type and color.

Grant Collection

This collection includes a list of choice varieties at popular prices.

Agida	$0.50
Canari	.50
Faust	.50
Fragrans	.50
Charlemagne	.50
Duchess de Nemours	.60
Zoe Calot	.50
	$3.60

Special Offer: This entire collection for.....$3.00

Lincoln Collection

These peonies are one and all a triumph of hybridizers' skill.

Asa Gray	$1.00
Dorchester	1.00
Eugenie Verdier	1.00
Monsieur Jules Elie	1.00
Masterpiece	1.00
Jules Calot	1.00
	$6.00

Special Offer: This entire collection for.....$5.00

McKinley Collection

In this collection will be found the finest of all peonies. Everyone a masterpiece.

Grandiflora	$1.25
Eugene Bigot	2.00
James Kelway	2.00
Germaine Bigot	2.00
Claire Dubois	2.50
Baroness Schroeder	2.50
	$12.25

Special Offer: This entire collection for.....$10.00

Washington Collection

This collection includes some of the wonderful creations of recent introduction.

Karl Rosenfield	$4.00
Sarah Bernhardt	4.00
M. Martin Cahuzac	5.00
Therese	6.00
Tourangelle	7.50
La France	8.00
Solange	9.00
	$43.50

Special Offer: This entire collection for.....$40.00

"Peonies for Pleasure"

A beautiful booklet "De Luxe" holds a great treat for every peony admirer. It will properly introduce you into the land of peonies, give you lots of facts, some fancies and helpful cultural notes. Send for your free copy today.

THE GOOD & REESE COMPANY

DEPARTMENT 101 SPRINGFIELD, OHIO

Largest Rose Growers in the World

If You Plant But a Dozen Peonies

(*Continued from page 78*)

is desirable to plant earlier, if at all possible, in order to achieve the maximum of success the following year. In the latitude of New York City, the best period is usually from September 10th to October 15th. South of Washington I would advise October and even November planting as the distance south increases. In a long, warm fall, the eyes will start to grow before winter comes. Hence, in the southern States, a later planting than is practiced in the north is advisable.

Soil Enrichment

The enriching of peony soil is an oft-discussed and never-settled question. I must confess that I have never settled it to my own satisfaction. I have seen stable manure (horse and cow) used liberally and no harmful results follow. On the other hand, I have seen roots literally rotted from the use of manure. If a good garden, or field soil which has been well manured of recent years, is available, it would perhaps be advisable to withhold manure and use, in the early spring, a good commercial vegetable fertilizer. Apply this on the surface after loosening the ground, and water thoroughly. If it is necessary to use manure before planting, see that it is well decomposed and mixed thoroughly through the soil.

The first winter, the roots being loose in the ground, they will need a light mulch (1″ or so) of leaves or light strawy manure to keep them from being heaved by the frost. When the ground needs enriching in later years, apply manure to the surface between the plants in the fall and dig in lightly in the early spring. Do not, however, after the first winter apply manure directly on top of where the stems grow.

In the late fall, cut the stems off close to the ground, but never do this during the summer. In cutting flowers, leave two leaf stalks at the base of each stem. A considerable amount of foliage is necessary to develop the eyes at the base of stems for next season's growths. When flower buds are sufficiently developed to take hold of, pinch off all but the terminal one.

The peony should not be removed or disturbed for from eight to twenty years after planting if continued and increasing results are desired, so select your planting site with this point in mind. As the stems become too dense and flowers in consequence become smaller, take a pair of long and sharp-pointed shears and cut off, here and there, close to the ground, some of the shoots when they are 1′ or so high. The remaining shoots will produce flowers of increased size and on length and strength of stem all in proportion to how few growths are left.

Do not worry if your temperature registers 20° to 30° below zero in the winter. Go to bed assured that the peony will be the better for it next June—or July, if you are in the far north.

Do not worry about ants which may be seen on the buds. They do absolutely no harm.

Do not, under any circumstances, plant peony roots in soil where any such have been grown before.

Procure strong, clean roots, and you will have little or no trouble from diseases which this flower is freer from than almost any other that is generally grown, and if good varieties are obtained, you will possess a flower that will pay ever-increasing dividends as the years come on, and of a quality which will delight you and amaze your less fortunate or foresighted neighbor.

The following are a few suggestions of a dozen each to meet all purses. Each collection embraces the various colors found in the peony and the varieties cover both early, late and intermediate ones.

Varieties averaging in cost from 50c *to* $1.00 *each:*

Alexander Dumas
Boule de Neige
Canari
Delachei
Duchess de Nemours
Edulis Superba
General Bertrand
Jeanne d'Arc
Mad. Calot
Mad. de Verneville
Philomele
Rubens

Varieties averaging in cost from $1.00 *to* $2.00 *each:*

Albert Crousse
Asa Gray
Avalanche
Eugene Bigot
Felix Crousse
Festiva Maxima
Mad. de Galhau
Mad. Ducel
Marie Jacquin
Marie Lemoine
Octavie Demay
Solfatare

Varieties averaging in cost from $2.00 *to* $4.00 *each:*

Adolphe Rousseau
Baroness Schroeder
Claire Dubois
Eugenie Verdier
Karl Rosenfield
Mad. Emile Lemoine
Mad. Lemonier
Milton Hill
Mons. Jules Elie
Pierre Duchartre
Reine Hortense
Sarah Bernhardt

Varieties averaging in cost $5.00 *each and upward:*

Frances Willard
Jubilee
Kelway's Glorious
Lady Alexandra Duff
Le Cygne
Mad. Jules Dessert
Martha Bulloch
Mons. Martin Cahuzac
Solange
Souv. de Louis Bigot
Therese
Tourangelle

The Intelligent Use of Flowering Shrubs

(*Continued from page 35*)

tumn is shrub planting time, and that whatever kinds you decide upon should be selected only after due thought for the particular places where they are to go and the effects they will give when well established there. Local conditions of soil, exposure, etc., must be given consideration. In all these matters the nurseryman from whom you purchase the stock can be of great help to you. Not a few nurseries offer a good landscaping service gratis to those who place orders with them, and there is a gratifying increase in the general tendency to give real service in the matter of shipping and planting advice.

And finally, buy only the best, cutting down the quantity, if need be, in the interest of quality and freedom from disease. It is poor economy to select stock just because it is cheap. In the great majority of cases where such stuff is offered, it is inferior and most unsatisfactory.

ART QUALITY

AT MODERATE COST

It is a mistake to assume that because a piece of furniture has greater art value its price must be higher.

Because, under a co-operative plan of manufacture, our craftsmen take pride in turning out beautiful pieces, they do their work more efficiently—and their very efficiency reduces the cost.

That is one of the reasons for the high value and moderate price of hand-made furniture that bears the mark of French, Minneapolis.

FRENCH TRADE MARK MINNEAPOLIS

This trademark, branded underneath every piece, is your guaranty of heirloom quality.



TYPICAL of the furniture used in the old country manor house of the early Jacobean period, but adapted to modern requirements, is our Sherwood suite. These pieces are painted a deep putty ivory color, while the ornaments, so typical of the old Jacobean crewel work and embroideries, are picked out in antique colors. The whole is covered with a beautiful overglaze.

WM. A. FRENCH & CO.

MINNEAPOLIS, MINN.



The HUMPHREY

Radiantfire

A Beautiful and Economical Fireplace Fire

Clean, pure, healthful heat, always ready. No troublesome kindling to prepare, no fires to lay; no dirty, dusty ashes to remove and litter up the rugs and draperies. Heat is always right on tap, just like light and water. This wonderful new discovery sets back in your fireplace and floods the room with heat, cheer and firelight.

Various sizes at varying prices to meet different requirements. Attractive period designs to harmonize with the furnishings of any home.

General Gas Light Company

New York Kalamazoo San Francisco

KAPOCK

GUARANTEED

Silky Sunfast Draperies



Kapock for Connoisseurs

No matter what the color scheme or the period of the furniture, there are Kapock Drapery fabrics to harmonize. Kapock Drapery fabrics are "Long-Life-Colors"—they are guaranteed not to fade when washed or hung in the sunlight.

GUARANTEED KAPOCK SUN-FAST FABRICS REGISTERED "NOT A WORM SILK"

Send us your dealer's name and receive a Copy of "Kapock Sketch Book",—Suggestions for the home.

A. THEO. ABBOTT & CO.

Dept. C Philadelphia, Pa.

GENUINE KAPOCK HAS THIS WHITE BASTING THREAD IN THE SELVAGE

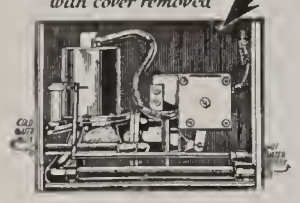
HOT WATER
INSTANTANEOUSLY
INSTANTANEOUS
BY ELECTRICITY
NO BOILERS



NIGHT
and
DAY

Every Second
Every Minute
Every Hour
Every Day
Every Night

The AQUA "All Faucet" Instantaneous Electric Water Heater —shown with cover removed



A compact device 16" x 12" x 12" all enclosed, sealed and installed out of sight. Usually in the cellar.

THAT'S WHEN YOU CAN HAVE HOT WATER BY THE AQUA "ALL FAUCET" METHOD

and what's more, you can have it luke warm or hot as you wish. Simple,—practical — no complicated devices — nothing to get out of order—requires no watching—works automatically—no more care than any cold water faucet.

Endorsed and Approved As a Standard Acquisition To The Modern Home Or Any Building

By the best dealers everywhere. By the majority of the Power Companies and Central Stations including the New York Edison Co. and the Commonwealth Edison Co. of Chicago—and many like corporations.

Endorsed for safety by the National Board of Underwriters and editorially endorsed by nearly every trade journal.

We have received many letters from satisfied users in all parts of the country.

THE AQUA "ALL FAUCET"
INSTANTANEOUS ELECTRIC WATER HEATER

is another important development in the electrical world.

By simply turning any faucet, one or more, you will get hot water instantly, where you want it, and all you want at any desired temperature. It serves you instantaneously any time, and all the time — never requiring adjusting or regulating.

A half hour job by any electrician, and you have instantaneous hot water at the turn of a faucet. The Aqua is truly a pronounced insurance policy which assures elimination of all dangers existing through other methods of obtaining hot water.

No boilers—no pilot light—no gas escape—no explosions—no odors—no vents—no suffocation.

Double safety protected; operates automatically under any water conditions, guaranteed one year against defective material and workmanship, will last indefinitely—costs less than any other kind of Automatic Water Heater—only $175.00.

Buy the Most Efficient Water Heater With Health, Happiness and Safety

Remember The Aqua Electric Water Heater must make good in every instance, or we will, every one is sold with our binding guarantee to that effect—you take no chances whatever.

Your electric dealer or contractor will order one for you—see him today—or order direct from us.



The Aqua Single Faucet is adaptable to the Industrial and Commercial fields where only one hot water outlet is required, and where only one cold water pipe line is available, so that by the turn of the faucet handle either hot or cold water is obtained from the same faucet. Price $60.--

The AQUA ELECTRIC HEATER CO.
250 West 54th Street Suite 931, New York

Factories: Bridgeport, Conn., and St. Hyacinthe, Canada



Some of the newer cabinets provide space for an electric plate, an ice box filled from outside and a parcel-delivery shelf. The Electric Kitchenette Co.

The Indispensable Kitchen Cabinet

(*Continued from page* 59)

choose your favorite and most appealing specialty and buy accordingly.

Some, to obviate the little back bending, have a device by which the whole shelf of the bottom of the cabinet pulls out when you open the door and enables you to see what you want without needing to peer in. This we think a delightful device. Others have gravity locks and catches which always fall in place; sanitary leg bases, high enough from the floor to sweep under; a rolling open front, which makes it simple always to keep the cabinet closed and away from cooking odors; white enamel interior; roller bearing on table so that the table rolls in and out with least possible rebellion or noise; and a drawer for kitchen linen, which is a great comfort.

Another advertises the possibility of its use with detached gas or electric range, its silver drawer, bread board, parcel service, and ice box and special flour bin. All the cabinets are proud of their flour bins and sifters. And nearly all have special construction so that they are filled and emptied with ease and dispatch.

One fine cabinet has a revolving spice container which is very convenient, of course.

The unit system is proud of the adaptability to any need, including even broom closets on the side of the cabinet, filling any wall space. These are usually made of steel and provide a cheaper method of backing up one side of the kitchen than by the use of tile or kitchen shelving.

The steel unit systems also come in special "store" sizes and are not much more expensive than the wood.

The steel are either 6" from the floor to allow for cleaning or are stationary and attached to the floor by curved constructed tile or linoleum, which gives continuity and unity, thus reducing the swabbing out of the floor to simplest terms.

The kitchen cabinet that is put in when the house is built, be it of wood

(*Continued on page* 86)



Rabbeted doors and outside hinges guarantee tight fit in this "Kitchen Maid". Wasmuth, Endicott Co.



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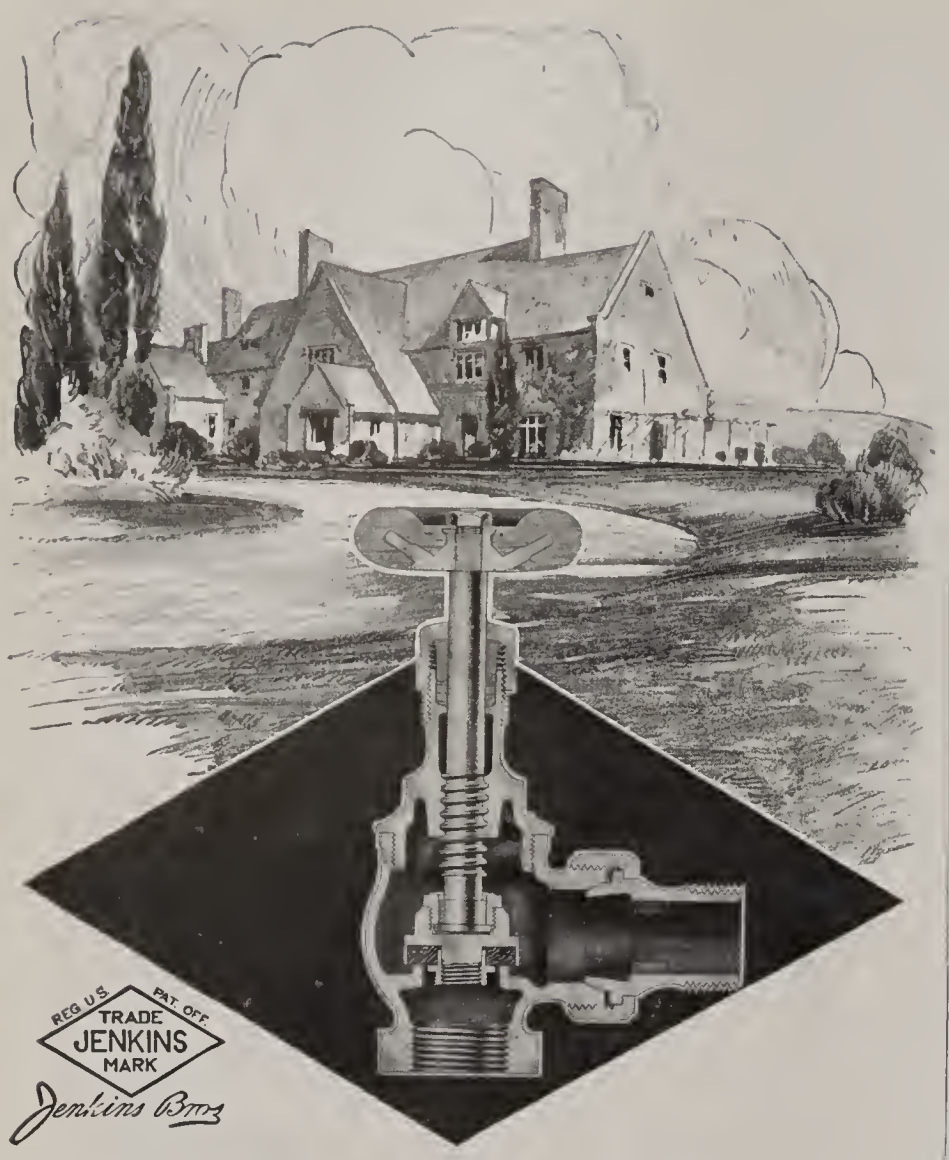




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Jenkins Valves SINCE 1864

The Indispensable Kitchen Cabinet

(*Continued from page* 84)

or steel, is more convenient than any other closet, as no builder has given sufficient thought to maximum utilities. We have seen architects send their "handy man" to install closets who seemed to be absolutely unlearned in the necessities of the problems. Therefore, before and after building, the kitchen cabinet or the kitchen cabinet unit system is by far the best policy to pursue.

The Essentials of the Cabinet

The cabinet must be able to fulfill these conditions: It must be easily moved if on castors, it must be easily taken apart, drawers must run smoothly, racks to hold things must hold things, they must hold enough things, too, to prevent relay kitchen races.

The wood cabinets are excellent, the steel we think a degree more self-protecting because they cannot absorb odors, or get vermin investitures. However, the best grades of wood cabinets are so perfect that we can endorse them with real joy.

The cabinet must have: Supply closets, china (nearly every case), moulding boards, work table, cutting board, linen receptacle, pot, pan and lid holders, bread, cake, spice, sugar containers and flour and bin sifter devices.

All other departures are specialties and are more or less inviting according to the buyer.

There is a cabinet, remember, for any space as well as purse. Get the best of the best dealer and make yourself sure that the one you are getting is the least complicated and the easiest to keep clean. They range in price from around $50 up to the thousands. But no matter what they contain, or how thrilling they look, unless the cabinet itself is the acme of fine workmanship, you will be in constant irritation over warping parts, dust and uncleanable surfaces.

Walnut Furniture in the Days of Queen Anne

(*Continued from page* 47)

especially well adapted to marquetry.

Queen Mary had no little influence on the movement; her taste was admirable; she had a passion for china, and her collection of Delft and Oriental set a fashion which all the fine ladies of the day imitated till it became a perfect mania. To accommodate these collections cabinets with glazed and mullioned doors were devised, and their development in the following reign was very interesting. "Imbroidery" was another of Queen Mary's gifts, and the covers which she made for chairs at Hampton Court were miracles of her skill and patience.

The craze for Chinese lacquer, which began in Charles I's time and lasted till the time of Anne, had an influence on the walnut furniture of the period, which was sometimes painted black and gilded in order to harmonize with the Oriental lacquer work. The famous claw and ball foot was directly imitated from the Oriental device of a dragon's claw holding a pearl; this was introduced on the feet of walnut furniture early in the reign of Queen Anne. The fashion had a great vogue, and lasted in some form or other down to the days of Queen Victoria.

Probably the idea of inlaid floral marquetry came first from Italy, but the arabesques and acanthus-leaved foliage of the Italian mode soon developed, in Dutch hands, into naturalistic flowers and leaves and parrot-like birds in the gay colors of "outlandish" woods, with ivory and bone dyed green to give still more brilliancy. In conjunction with vivid fabrics and lacquer, the whole effect must have been gay and charming, if a trifle exotic.

As the Dutch workmen began to adapt themselves to English standards of taste, however, this floral marquetry began to take on a more subdued aspect. The bright flowers and birds gradually gave way to scrolls and curves cut from pale woods, such as pear, sycamore, or holly, inlaid on the walnut; and by the time of Queen Anne this development had crystallized into the minute and delicate work which is called "endive" or more popularly "seaweed" pattern.

The generic term "Queen Anne" is made to cover a great variety of furniture. All pieces which are bandy-legged, nearly all walnut and so forth are given that name, whether they fit precisely into the dozen of years between 1702 and 1714 or no. The reason of this would seem to be that certain forms which had been passing through tentative or transition stages arrived at a culmination—came to be standardized, as it were—during that reign. Foreign tendencies had been toned down; ornateness and display had been modified without loss of dignity; and comfort was gained, while superb workmanship was the rule. The result is an example of the method of assimilation and elimination that goes to produce a thoroughly English style.

The development of the cabriole leg, which is the salient feature of Queen Anne walnut, can only be touched on here. The pattern was first used in William and Mary's time, and its earliest form was a conventionalized goat's leg ending in the hoof. With the curved chair leg came the shortened and hooped back. The stretcher, which had been an integral part of the old high-back, straight-leg chair, became unnecessary, and by the time of Anne had disappeared altogether. The "hoof" was soon modified, and settled into one or other variety of the club-foot.

By this time household effects had greatly increased. The inconvenient chest was replaced by the chest of drawers; the Carolean day-bed was being superseded by the "sopha", and numbers of beautiful card-tables were produced. Half way through Queen Anne's reign a new type of settee was originated, with a back like two chairs joined, the splats and decoration being formed from a single piece of wood; the idea was well received, and the fashion lasted nearly a century. The long-case clock and grandfather chair were both made in quantities during this reign.

For all this furniture walnut was by far the most popular wood, and all was dominated by the cabriole spirit; that is to say, the curved leg or the curved surface and shape had replaced the straight line, but with such consummate skill that the resultant style was one of the utmost dignity and restraint.

The wood was used solid, or veneered on the solid walnut, pine, oak, or deal. Highly-figured wood was used for the veneer and applied with matchless skill. The famous oyster-shell veneer was cut from branches and symmetrically inlaid, and a favorite finish for simple pieces was a border of cross-cut bands or herring-boning.

The charm of the old walnut lies partly in its lovely color and luster. This was not attained by French polishing, but by a peculiar clear and enduring varnish, the secret of which has been lost.

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FOR THE SCRAPBOOK



Hewitt

As there is much decorative merit in this Palladian window it is given the simplest curtaining, which permits the window to be seen

EVERYONE who intends building should keep a scrapbook of houses and interiors. In that way you assemble a great many suggestions for both the inside and the out and have before you the solution for many problems. The ten illustrations here may serve in that way. Each contains a number of suggestions and each shows an interesting application of an idea.

The first illustration, for example, shows a method of curtaining a Palladian window. The window is recessed and the level of the wall marked by columns. Between these a curtain is hung, on a rod. No glass curtain is required. As the hangings are on pulleys and cords, the curtains can be drawn at night or pulled closed when the sun is too strong. The reason for selecting such a simple hanging is that the window trim itself has enough decorative interest; to cover it too much would be covering a feature of the room.

A corner fireplace, which comes next, shows an interesting wrought iron support. The fireplace is built out into the room, giving a wide hearth, raised above the level of the floor. The simplicity of the lines makes such a treatment especially suitable for a man's study.

From time to time House & Garden has advocated the elimination of the dining room in small houses where space is precious, and using an end of a large living room for dining purposes. The next illustration shows the interior of a

(*Continued on page* 90)



For a man's study a corner fireplace is suitable

A breakfast and dining room are combined here



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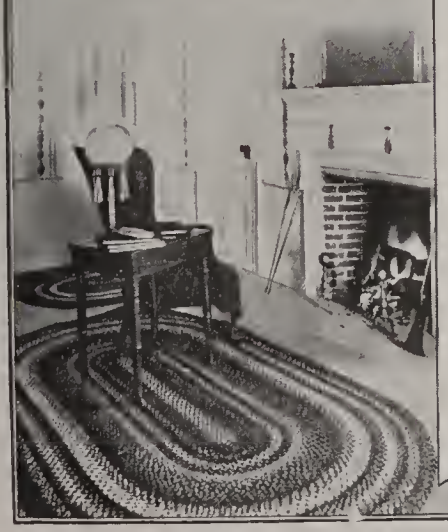
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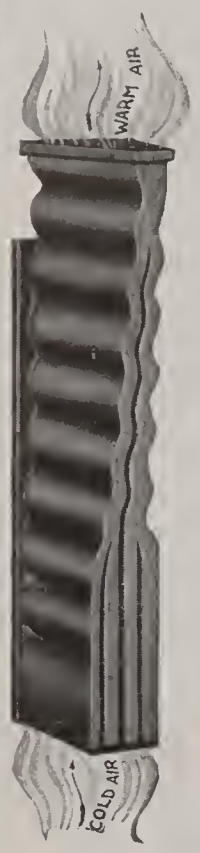
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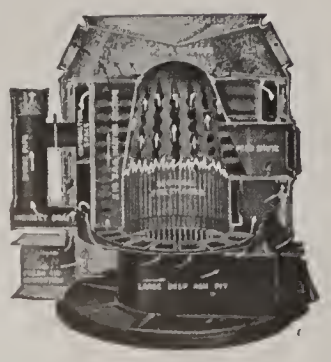
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For the Scrapbook

(*Continued from page* 88)



Harting

A mirror here is curtained to simulate a window



Off a pantry is this little breakfast corner

A practical, compact home telephone booth



house where space was not at a premium and one long room is set for both the dining and breakfast room. Visualize the farther end as the living end of a large room and you have House & Garden's suggestion worked out exactly. In such a room the dining table can be screened off while it is being prepared for meals.

The curtain treatment shown next found its genesis in a clever idea that Paul Poiret has worked out in Paris. On a wide stairs he wanted the effect of a window, so he placed a large mirror against the wall and curtained it as a window. This treatment is here applied to a New York apartment. The daybed beneath it completes the composi-

(*Continued from page* 92)



In this seashore home the stairs are built like the stairs on a steamer and rope has been used for the finish of the handrail above painted iron balusters

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By N. Montgomery Woods (Architectural Editor of Pictorial Review)

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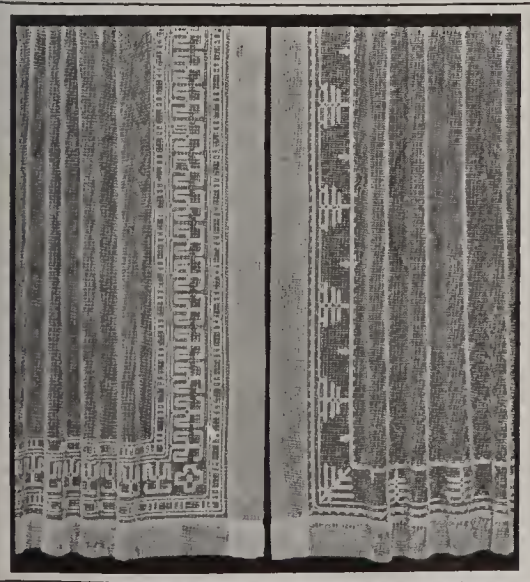
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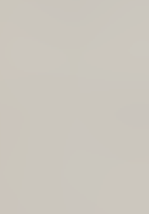
IT may be conservatively said that 80% of the trouble experienced by the house owner with water closets lies in the faulty operation of the tank fittings. Rubber balls must be replaced. Fittings work loose, water fails to shut off, new washers, etc., are some of the troubles. Each time something goes wrong means the plumber must be called in. This is no source of gratification to the plumber because he must charge from the time his man leaves the shop until his return—and his charges may seem out of proportion for the actual repairs made.

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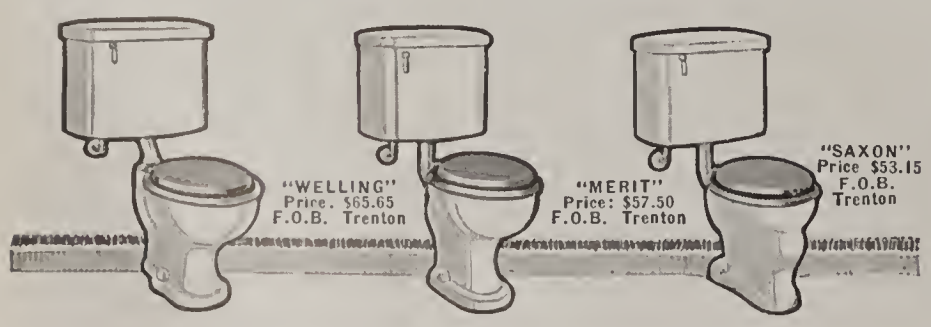
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For the Scrapbook

(Continued from page 90)



Harting

A city hallway directly off the street has a formal treatment of marble floor and wrought iron



A delightful color scheme of yellow, black, red and blue is found in this card room. Hampton Shops, decorators

tion. The mirror, of course, gives the appearance of added size to the room. In that same apartment is a little breakfast room off the pantry with Dutch doors below and a curtain above; and a delightfully practical handling of the telephone and its accessories. The shelves for books, the compartment for the phone and the shelf to write on are all compact and useful.

Using rope for a banister cord is not unusual, although the treatment of the stairs in the next illustration is out of the ordinary run. In the more common application, the rope is looped up the wall of the stairs; in this house, a seashore cottage, the stairs are free standing and a large rope forms the rail above painted iron balustrades.

(*Continued on page* 94)



The design of this built-in bookcase is pleasingly dignified. Close to it are placed a comfortable chair, table and lamp convenient for reading

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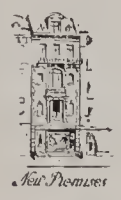


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For the Scrapbook

(Continued from page 92)

The hallway of a city house, when it opens directly from the street, should be given a formal treatment. That is the style chosen for the bouse in the next illustration. The walls are painted white. The floor is black and white tiles and the stair rail and door to a studio beyond of wrought iron. A red curtain hangs behind the fretting of the door. An accent of color is given the corner by a majolica Italian vase on a painted shelf. If marble tiling would seem too expensive one might substitute linoleum tiles or a black and white linoleum made up to simulate tiles.

An interesting decorative scheme for a card room is crystalized in the window shown next. The walls are finished in yellow lacquer with black and red outlining the paneling while the overmantel wall space as well as the pillar, which has been built in between the windows to cover the steam pipes, are decorated in the jolly little figures from the "Happy Chinaman" printed linen used for the window draperies. The window frames are painted in a Chinese design which fittingly frames this pictorial chintz with its bright blue background figured in black, white, red, purple and yellow. The little gate-legged table is painted in yellow and black lacquer and the lamp is blue.

For the last illustration we find a dignified design for a built-in bookcase to fill a corner of a room. The detail of molding conforms with that used to panel the walls. A comfortable reading group, of deep chair, table and lamp, is placed nearby.

Chrysanthemums for the Autumn Garden

(Continued from page 62)

been criticised for describing this as the best method of growing outdoor 'mums, but I am convinced it is the best for one who is looking for the largest flowers and most vigorous plants. If thinning out is not practiced it will result in a bad case of overcrowding, with the result that the flowers and sprays will not be nearly as large as they otherwise might be.

Plants can be set out 18″ to 2′ apart, according to variety. After they commence growing the tips may be pinched a few times to induce the plants to make a bushy growth. This is greatly to be preferred to one or two straggly shoots with the foliage all gone from the bottom, which is the kind of plant usually associated with the hardy chrysanthemum in the public mind.

By the judicious pinching of chrysanthemums they can be made into ideal bush plants. This pinching can be practiced until the middle of June, after which time the shoots should be permitted to grow up. Pinching eliminates the need of stakes on most varieties.

The question of the best place to set out 'mums is of some importance. The ideal location for whole beds of them is a southern or eastern exposure protected from the northwest winds. It is from the northwest that most of the frosts come in the early fall, and if the plants are protected from that quarter the expense of covering them on cold nights will be eliminated.

In connection with the effects of frost, it is interesting to note that if the first cold night or two happens to nip the open flowers no great harm will be done, as these flowers can be picked off and other buds will continue to develop so that in another few days the plants will be as beautiful as ever. It often happens that we have a few cold nights and then the beautiful Indian Summer weather comes on. Then the chrysanthemums are wonderful for many weeks, blending splendidly with the autumn's scarlet, gold and bronze.

Chrysanthemums prefer a well-drained location, not so much on account of the summer growth or fall blooming period as for carrying the plants over the winter. Chrysanthemums will die out if their roots stand in water during the winter months, since the thawing and freezing will cause the roots to rot out entirely.

In July, when the weather is very hot and muggy on account of the thunderstorms, septoria or leaf-spot is likely to become troublesome to the plants. When this disease shows the foliage should be kept sprayed with a solution of sulphide of potassium in the proportion of half an ounce to a gallon of water. Another remedy that is usually efficacious in treating this disease is "Fungine," which comes already prepared for use. Septoria should not be confused witb the natural ripening of the leaves which takes place at the base of the plants. As the plants mature and acquire bark the bottom leaves, having fulfilled their mission, will turn yellow and drop off. However, septoria is easily distinguished from the natural ripening of the leaves by the dark spot which appears in the center of each leaf affected, the spores from this spreading readily over the whole plant if not checked.

Among the insect pests, black and green fly must be combatted with nicotine solutions sprayed on the plants in the evening. It often happens that the larvae of the common lady-bug discovers these aphides on 'mums, and a few of them will keep a batch of plants entirely free of the pests. The lady-bug is one of the gardener's best friends.

In some sections grasshoppers are troublesome pests and difficult to destroy, though if one gets up early in the morning before the sun has a chance to warm them they can be readily picked off.

Caterpillars will appear to a greater or less extent all through the season. If they are not very numerous hand-picking can be practiced, but if they are in large numbers the plants and foliage should be sprayed with a light solution of Paris Green and arsenate of lead. The caterpillar is an omnivorous feeder and easily poisoned, but care must be taken that while the solution is strong enough to kill the pest, it is not so strong as to injure the foliage.

If chrysanthemums are set out in a good rich soil, they will carry through without any great proportion of additional fertilizer, although when they commence to grow vigorously they are the grossest feeders we have among plants. A summer mulch of well decomposed cow manure is valuable. It conserves the moisture in the soil, and as the rain washes it in it carries the fertilizing element to the roots. Plants growing in greenhouses require a much greater amount of feeding than garden 'mums, and will use up much of liquid manure when the buds are swelling.

In conclusion, if you have not joined the ranks of chrysanthemum lovers, let me urge you to do so as soon as possible. Make a careful note of the varieties that appeal to you in your friends' gardens, visit the chrysanthemum exhibitions that will soon be taking place in all parts of the country, and next year plan your garden to give you flowers from April to Thanksgiving, instead of simply marking time when Jack Frost has swept through and deprived you of all your favorite summer flowers. The hardy 'mums will still bravely hold their own after all other flowers have passed on.

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YOUR DOG AND YOU

This is the first of a series of articles which will appear regularly in House & Garden, *dealing in a practical way with the selection, feeding, training and general care of the all-around dog. The second article, in November, will take up the treatment of the dog in the first few days after you get him.*—Editor.

CHOOSING a dog is not unlike selecting a suit of clothes—the fit must be good. A delicate, hothouse-atmosphere Chihuahua would be absurd for a romping, healthy boy of twelve, for instance; as absurd as a rough-and-tumble, noisy terrier would be for the dear old lady of the cap and spectacles. Reverse these matchings, and you are far more likely to achieve harmony.

Not only should the temperaments of both dog and master be considered, but the surrounding conditions as well. For the country place, with its attendant ruggedness and opportunities for open air and exercise, a terrier, collie, police dog or other hardy, active breed is a logical choice. Poms, Pekes, Japanese spaniels and such small types are more adaptable to a city environment, although it by no means follows that either of these two classes of surroundings arbitrarily determines the kind of dog you should have.

Perhaps the majority of people who plan to add a dog to the household want one which will be dependable and a good companion for children. Many believe that these qualities are entirely a matter of breed, whereas as a matter of fact the manner in which the dog is trained and treated has a great bearing on the case. Almost any breed of dog, properly brought up, can be trusted to protect and devote himself to the children of the household, putting up with all manner of tousling and annoyance from them, if they happen to be that kind. Ninety percent of the cases of treachery and snapping that one hears of can be traced directly to faulty or total lack of training, or to individual peculiarities of temperament which may appear in a dog of any breed whatsoever. It is well to remember that no blanket guarantee of dependability, guarding qualities or anything else can be issued for this, that or the other kind of dog. General tendencies only can be counted upon, and opinions about these are as various as the sands of the sea.

The question of whether to buy a puppy or a grown dog is usually next in importance to deciding upon the breed. In settling it, several considerations should be taken into account.

Young puppies of six to twelve weeks require more care than older dogs, and are more subject to ailments, most of them simple if taken in hand promptly. The training of such puppies must be undertaken from the very beginning, which means teaching them cleanliness about the house—always an annoying process. Feeding, too, must be more frequent, and in every way closer attention must be paid to the pup's welfare.

On the other hand, little puppies are undeniably fascinating, and there are obvious advantages in having them grow up in the surroundings and with the people who will be their permanent associates. From a purely financial standpoint, they cost less than grown dogs of the same quality of breeding. If you have had real experience with dog keeping, you can weigh these pros and cons wisely. But if you are somewhat of a beginner, let me urge you to think twice before you decide on a small pup.

A very satisfactory purchase for most people is a dog of from four to eight months old, as such a one has passed the age of most puppy sicknesses, is still young enough not to be "set" in his ways, has formed no associations that he cannot drop and form lasting new ones, and can stand on his own feet, figuratively and literally.

Whatever the kind or age of the prospective dog, make sure that he is healthy and at least reasonably well-bred. Not only will the quality of his breeding be an increasing satisfaction to you as time goes on, but the dog himself will be more likely to prove all that you expect of him. A good pedigree may seem a superfluity, but it actually stands for desirable things which the poorly bred dog cannot offer. It is no economy to buy a pig in a poke.

ROBERT S. LEMMON



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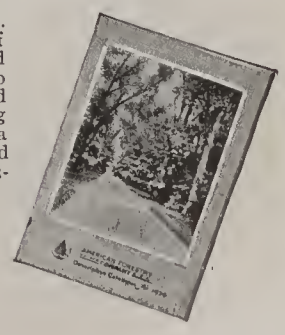
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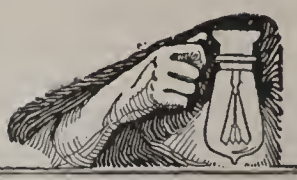
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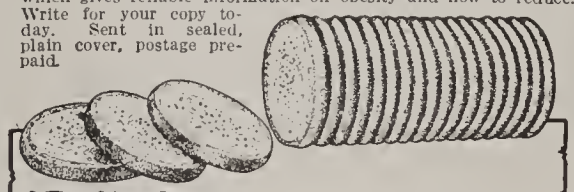
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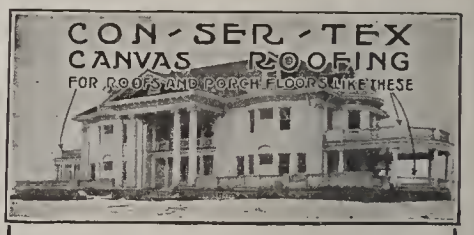
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instead of paint, on shingles, siding and all similar outside woodwork. The colors are rich and handsome—not "painty," they wear as long as the best paint and wear better, and they are made of creosote, which penetrates the wood and thoroughly preserves it.

You can get Cabot's stains all over the country. Send for stained wood samples and name of nearest agent.

SAMUEL CABOT, Inc., Mfg. Chemists, 11 Oliver St., Boston, Mass.
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A copy will be mailed free to all applicants. Please mention this magazine when writing.

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Leavens Furniture

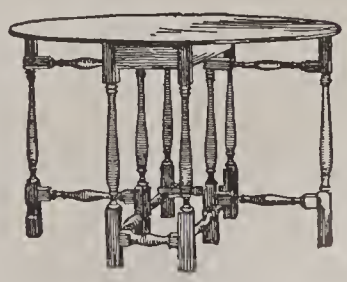
The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—which both in exterior and interior appearance will take on additional charm as it grows older.

He selects
Leavens
Colonial
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for interiors knowing that like the house itself this wonderful furniture will grow old gracefully—remaining always in vogue and satisfying even the most fastidious taste.

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And it will be fresh and new 25 years longer, and have greater salability.

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The Most Economical Form of Permanent Construction

Soft Water for Your Home



No matter how hard, how unsatisfactory your present water supply is, it can be easily transformed to clear, sparkling water that is actually softer than rain.

A Permutit Household Water Softener is nothing but a metal tank containing Permutit material through which your water supply flows. It is connected into your present water supply system in the basement, or other convenient spot, and operates under your ordinary water pressure without additional pumps or motors. It is fully guaranteed and no chemicals are added to the water.

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The Permutit Company
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Beautiful and Distinctive in Color and Texture

DORIC *and* GOTHIC STIPPLED BRICK

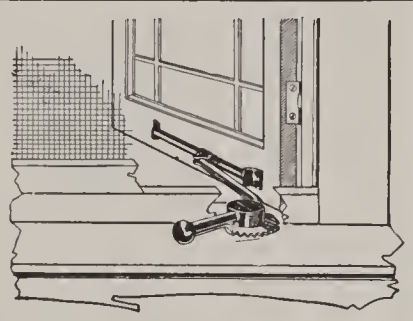
Your home will be made more beautiful by the perfect shades of color offered in STIPPLED BRICK. The delicate pinkish buffs, olive buffs, the rich golden tans, the deep browns, and the purplish and black tones of Doric Brick, and the various subtle red hues, the very dark browns, and blacks of Gothic Brick are the reward of long conscientious effort to secure the best products possible in a mammoth, scientifically equipped plant.

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We soon discover that modern engineering has changed the size and shape of brick to save labor cost and freight, and to give it insulating properties which reduce heat loss in winter.

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has greater width making it equivalent to a face brick and a common brick so that the mason handles only about half as many.

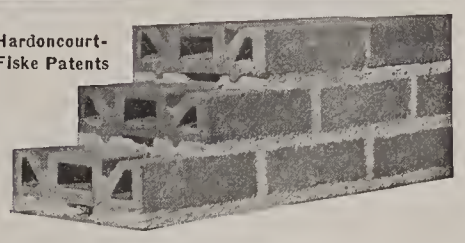
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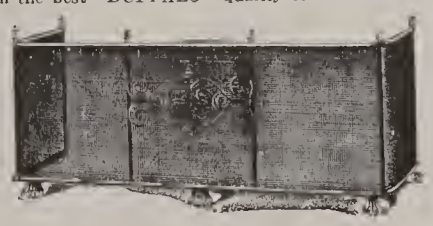
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Make Your Home *Smile*

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Few things go further towards making a house *a home*—outside as well as in—than artistic exterior lighting. Nothing welcomes the coming guest or speeds the parting one like a cheerful radiance at the gate, along the drive or on the porch. Nothing is more discouraging to the evil-doer.

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ONLY THOSE FOR EXTERIOR USE

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Electrical Contractors, Architects, etc. should request Catalog F.

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These are only a few of the lovely Native Wild flowers you can enjoy on your own place in Early Spring—Next Spring—if you plant them this fall.

There are hundreds of American plants, with flowers of Exquisite beauty—all easy to establish, all perfectly hardy. Their requirements as to soil and position are simple, and once properly planted they need no after care.

My Unusual Catalog

If you are fond of Wild Flowers and Ferns, (and who is Not?) you will be intensely interested in my catalog, which will introduce to you unsuspected treasures of woodland, meadow and bog, and tell you where and how you can grow them successfully. Send for your copy today.

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My Service Department is ready and anxious to help you. Don't hesitate to write and ask questions. You can have expert advice on any kind of gardening for which Native Shrubs, Evergreens, Ferns and flowers are suitable. This includes Woodland plantings, wild flowers, sanctuaries, Rock Gardens, Bog Gardens, Water Gardens. Plans made and plantings laid out at moderate cost, for suburban and rural properties of all sizes, up to the largest estates.

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Fern and Flower Farm
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Herbert Durand, Representative
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Plant Peonies *Now*



Louisville, Ky.,
Nov. 10, 1920.

"Any man who strives to get his production up to the highest state of efficiency and who has succeeded as you have, is entitled to the endorsement of the people who have benefited, as I have, by your energy, honesty and work."

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And when you **do** plant a flower that will last as long as you do—and longer—plant the best.

Peterson's Perfect Peonies

The standard by which others have been judged for seventeen years will continue to lead all comers.

My special Peony catalogue for 1921, sent free on request, reflects the quality of my stock.

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Several thousand large Box trees, (Buxus). Hundreds of Koster Blue Spruce. Large blocks of large size Conifers.

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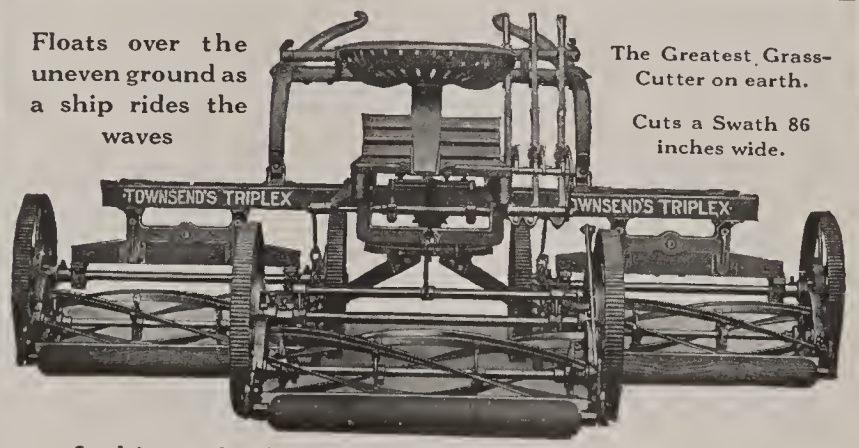
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The Greatest Grass-Cutter on earth.

Cuts a Swath 86 inches wide.



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Flowers in the Winter Time!



Nothing will add more to the bright cheeriness of your home this winter than an abundance of fragrant flowers. And to pick them fresh each morning from your own cozy little greenhouse is a joy beyond measure.

Callahan Sectional Greenhouses are designed especially for the better class of suburban and city residences. They are built in completely finished unit sections of several sizes and styles with machine-cut exactness. The illustration shows the most inexpensive—a lean-to attached to the southern exposure of a garage. Write for our catalog, The Greenhouse Book.

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DID YOU SEE IT?

Have You Heard About The Prize Winning Varieties?

Our Boston Peony Show booklet will tell you all about the show and the prize winners.

We send out our Peony Show booklet free and include our Peony price list.

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Wild Flowers

DO you ever long for a bowl full of the wild flowers you used to gather in the woods, along the roadside or in the sunlit June meadows, when you were a child?

Don't you wish you could get them, have them growing ready to your eye and hand in your own garden?

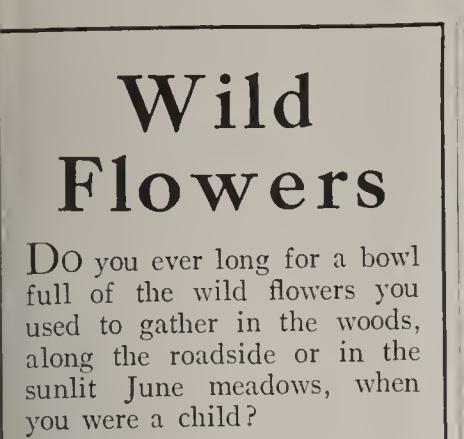
Perhaps you are not sure of their correct names, remembering them only by the quaint titles you knew them by in childhood—"Sally's bonnets," "roosters," "bells," "lady fair," and so on. So that your dream of ever plucking them again seems doubly remote.

Then write to us. **We can supply you with your old favorites from the wild,** plants that will bloom for you year after year, whether you want ten or ten thousand. And we can straighten out those childhood names, too.

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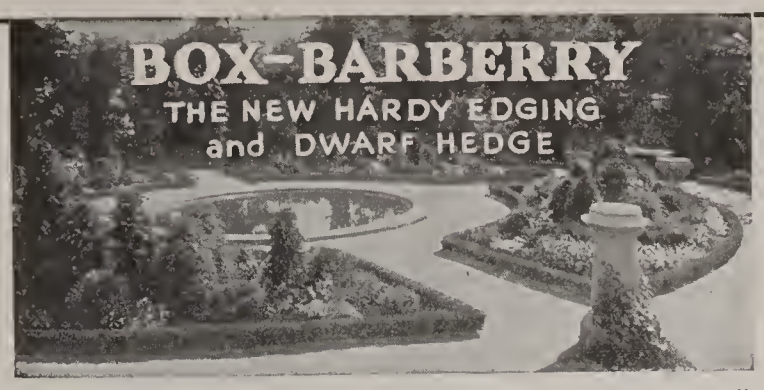


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THIS Fall because Fall planting means greatest abundance of bloom next Summer—THIS Border because it is already planned for you; all experimental work has been done. Enough strong, healthy plants—Hollyhocks, Chrysanthemums, Phlox, Foxglove, Delphiniums, Iris, Hardy Asters, etc.,—to plant border 25 ft x 6 ft. Full instructions for preparing bed, complete planting diagram and cultural notes for each variety. Very effective, exceedingly interesting. Shipped promptly, $25 f. o. b. Baltimore.

We furnish plants and designs for all types of Gardens, large or small. Large growers of Evergreens. Estimates without obligation. Handsome booklet, containing wonderful garden and other views FREE on request.

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BOX-BARBERRY is a dwarf, upright form of Berberis Thunbergii, and lends itself most happily to edgings for the formal garden, or for low hedges. It is perfectly hardy, thriving wherever B. Thunbergii grows.

Send for descriptive circular, and complete catalogue of Elm City Nursery products.

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Farr's Lovely Lilacs

Splendid varieties from Lemoine, which are marvels of beauty and fragrance, hybrid sorts which closely approach perfection of bloom; these and others in almost infinite variety may be found in my Wyomissing collection—and in your garden if you wish.



Lilacs should be planted this month, and so should **Deutzias** and **Philadelphus.** The imported varieties of all three are particularly attractive because of their extra large flowers and attractive colors.

Irises and **Peonies** may still be placed in the ground for successful results next season, but there must be no delay. I can supply all standard sorts and most novelties.

Farr's Hardy Plant Specialties is a book of over a hundred pages, with many illustrations in natural colors, and photographic reproductions. Too costly for miscellaneous distribution, but a copy will be sent on receipt of $1, which sum may be deducted from your first order amounting to $10.

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Narcissus
Tulip, Etc.

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Compare prices and note saving over the past few years. Order early, as the supply will be limited.

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LILIUM REGALE

This new Regal Lily is the finest novelty that has been offered in years. Our Hardy Perennials, Wild Flowers, Iris, Peonies, Hardy Ferns, Vines, Shrubs, and Trees which we grow here have always given satisfaction when properly set. Trees and Shrubs that we have found tender in severe winters have been discarded from our lists. Ask for our Autumn Supplement and Fall Price List before making up your list of wants.

F. H. HORSFORD
Charlotte Vermont

WHAT YOU CAN DO IN OCTOBER

A Personal Message from Henry Hicks

IN October you can plant almost every kind of nursery stock. Even those things which old-timers always planted in the spring with bare roots, such as magnolia, tulip tree, sweet gum, beech, holly and evergreens, will do better if set out in autumn with a ball of earth around their roots. Whatever risk there is, Hicks Nurseries will assume it. Look at your stock next April, and if it is dead come and get more to replace it, at our expense.

If some of the shrubs and trees on your place need moving, do it in October. Maybe some of the shrubs have grown too big—replace them with pines which, with some new bright-berried shrubs, will form an ideal winter windbreak and mass of cheery color through the bleak months. The birds will appreciate the food and shelter of such a planting.

Some shrubs that will stay small should be in every house foundation planting. We are always glad to tell you about them and explain how the foundation should show through in places. Dwarf growing yews, pines, inkberry, junipers and many other little gems are specialties of the Hicks Nurseries.

Six-year-old apple and pear trees, planted this month, will insure you against fruit shortage. They save time over the usual two-year-old stock, just as our twenty-year-old shade and ornamental trees save time over the spindly little saplings that most people set out. All these immediate result trees are ready now to be shipped and planted. Our catalogs tell all about them. We send carload lots of evergreens and shade trees twenty-five feet high as far as Maine and Kentucky. Shipping conditions are better now than in the spring.

Hicks Nurseries not only sell nursery stock and plants, but deliver service with them.

If you want advice on some particular landscaping problem, let us know. We are both working with the same big end in view—better homes through better grounds and gardens.

We have booklets on the varieties and proper use and care of different kinds of trees, shrubs and flowers which we will be glad to send you if you'd like them.

If you love a plant, you can make it live any time.

(Signed) HENRY HICKS.

HICKS NURSERIES
BOX H
Westbury, Long Island
New York

$2 Invested in Vogue will save you $200

a tiny fraction of your loss on a single ill-chosen gown



The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

This offer open only to new subscribers.

THESE ARE THE 10 NUMBERS OF VOGUE THAT YOU WILL RECEIVE FOR $2

(*11 if you mail the coupon now*)

Early Paris Openings — **October 1**
(Extra Complimentary Number)
The first models from the Paris Autumn openings—the earliest word on silhouettes and fabrics and colours. A report of the advance guard of the mode as seen when the first ateliers open their doors to display their Autumn creations.

Paris Fashions — **Oetober 15**
These are the definite decrees that are sent forth by the *grandes maisons* of Paris—the models that are being worn by the best-dressed women in Paris. That will be worn by the smartest New York women as soon as they're out of the customs.

New York Fashions — **November 1**
The actual gowns, hats, coats, and shoes that are to be had in the New York shops and dressmaking houses. A glimpse of New York streets, shops, restaurants, and theatres at their gayest season.

Smart Fashions for Limited Ineomes — **November 15**
If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number — **Deeember 1**
Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number — **December 15**
Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity — **January 1**
Lingerie and negligees which are a joy just to look at. Countless dainty trifles which make for distinction in your wardrobe.

Motor & Southern — **January 15**
Motor fashions for both the cars and their owners. Features of the Motor Shows pictured and talked about.

Spring Fabrics & Patterns — **February 1**
This issue sounds the first notes of spring fashions, discusses the new materials and provides you with details to freshen your winter wardrobe, while the weather is still too treacherous for you to venture forth in a new spring suit.

Foreeast of Spring Fashions — **February 15**
At last there is an answer to all your spring clothes problems. All your perplexities from the trend of the mode to the minutest of accessories and details is authoritatively settled for you. This issue is a budget of momentous tidings from Paris and New York's proud originations.

Spring Millinery — **Mareh 1**
Of all the clothes you love there are none so dear as your newest hat. A hat does so much for one. Why, one's whole destiny is sometimes altered by the curve of a feather or the fall of a ribbon. Vogue's authority and aid are invaluable.

If you take advantage of this special offer, now, you will have Vogue at hand throughout the autumn, winter and spring buying seasons. To guide you in every purchase. To save you from clothes-mistakes. To act as your personal consultant in individual problems. To shop for you if you wish. Isn't this worth $2—the price of a bit of neck-wear, a theatre ticket, a luncheon?

Sign, Tear Off and Mail the Coupon N O W !

Vogue, 19 West 44th Street, New York City

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Name .....

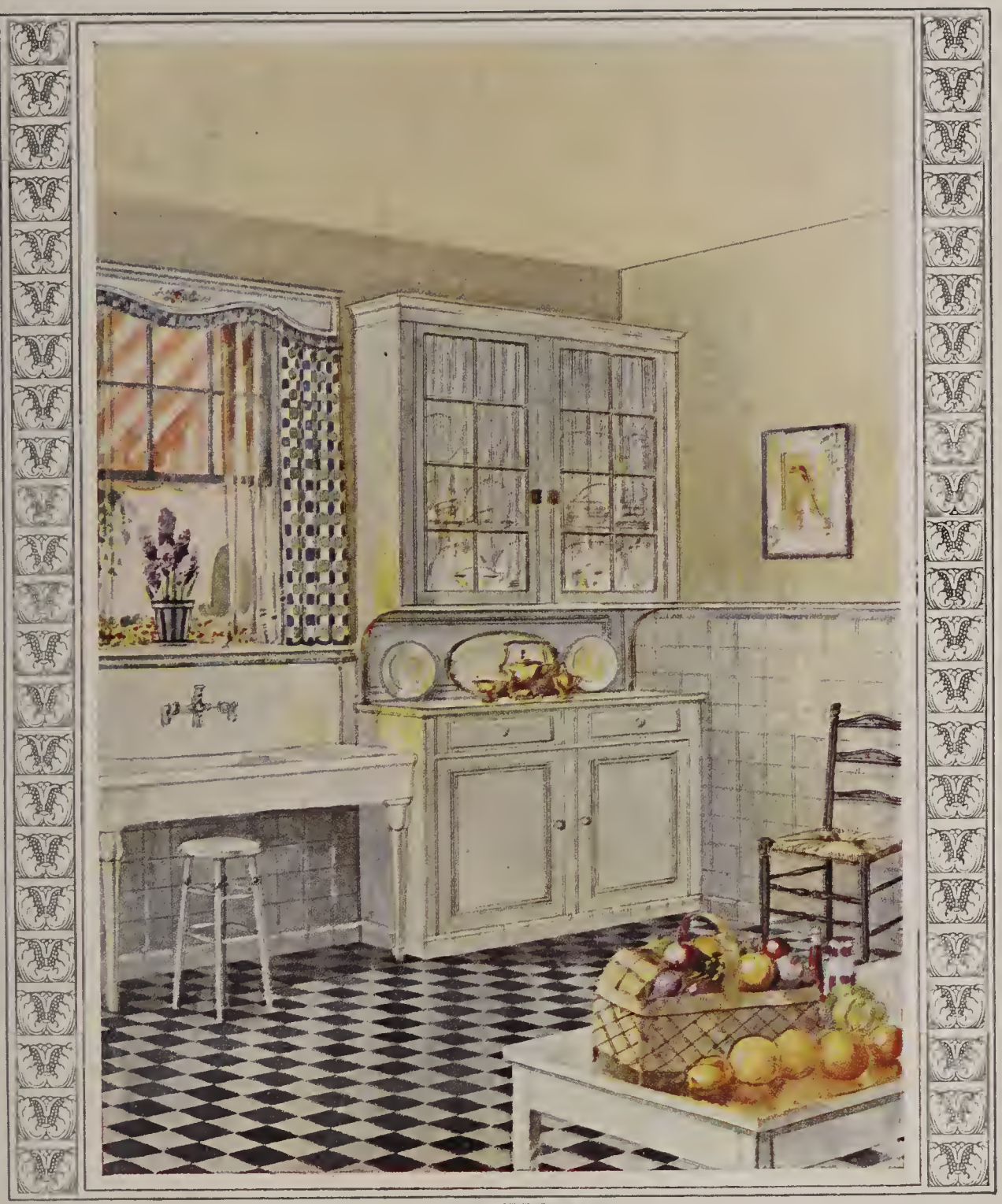
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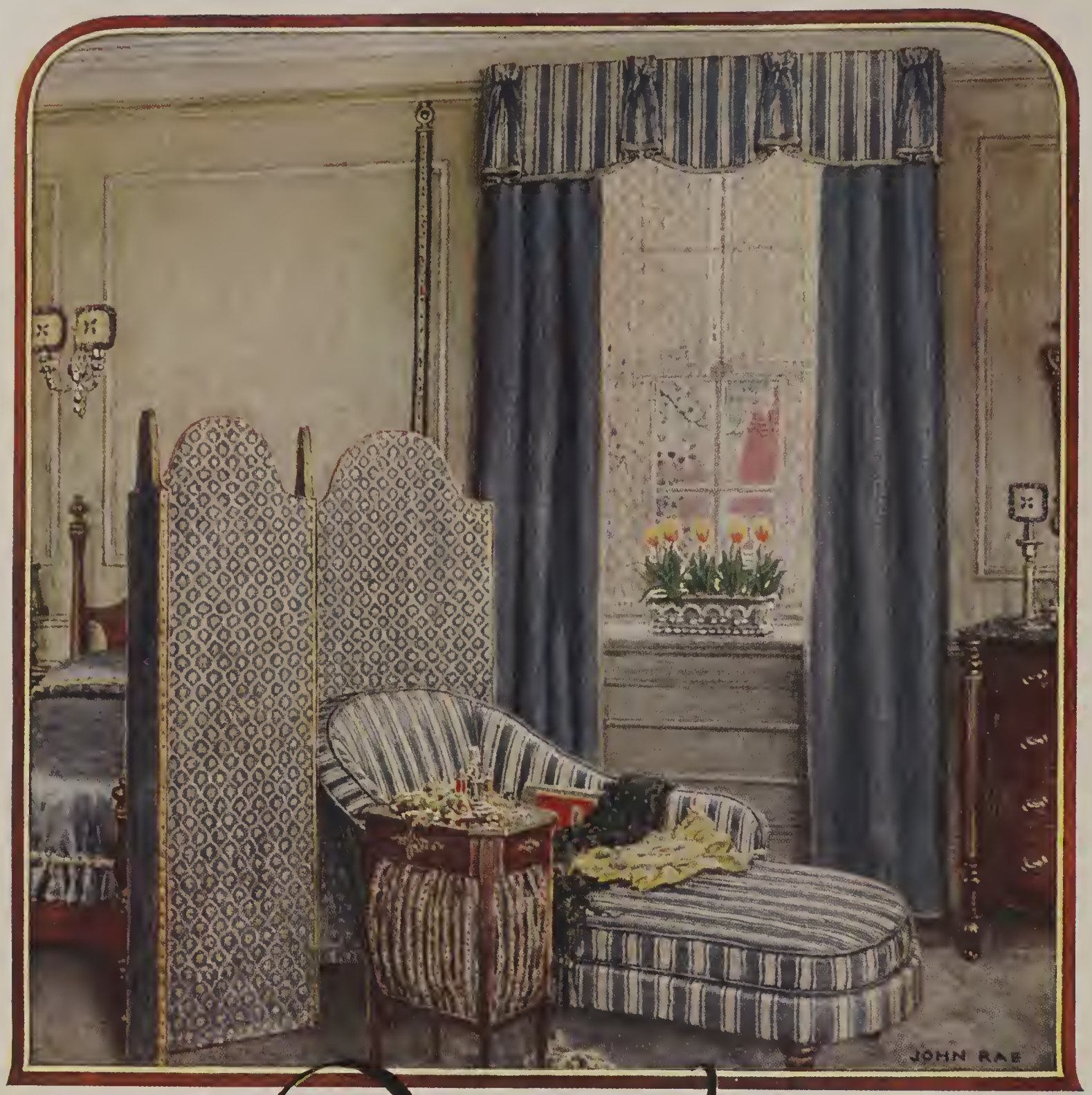


House Planning Number

November · 1921

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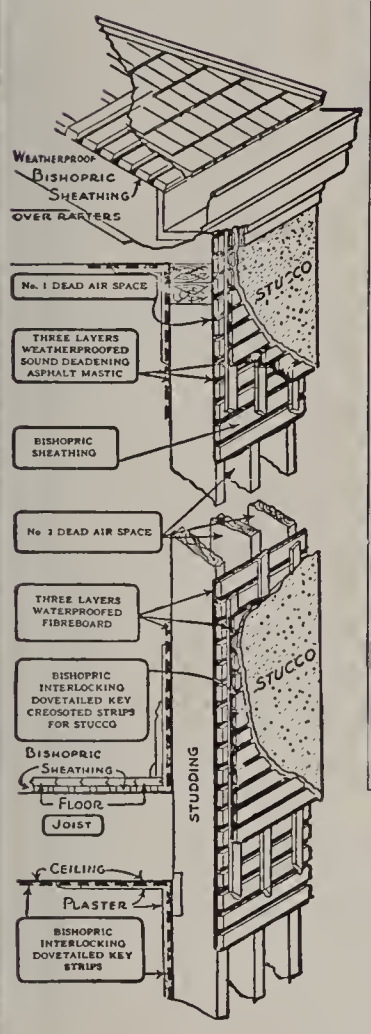
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BUNGALOW DESIGN NO. 621

Designed for the Service Department, American Face Brick Association

This airy, sunny cottage is one of the designs in our "Face Brick Bungalow and Small House Plans." The large porch, ample living and sleeping quarters, and the generous windows, assuring plenty of light and ventilation, combine to make this an exceptionally livable house.

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"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses, in all sixty-four, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

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In completing such fine old painted paneled interiors as shown in this photograph, in accordance with the individual preferences of each client, the Hampton Decorators offer not only their experience and knowledge, but also the vast resources of the collection of beautiful antiques and hand-made reproductions which are assembled with harmonious fabrics and accessories in the Hampton exhibits.

Hampton Shops

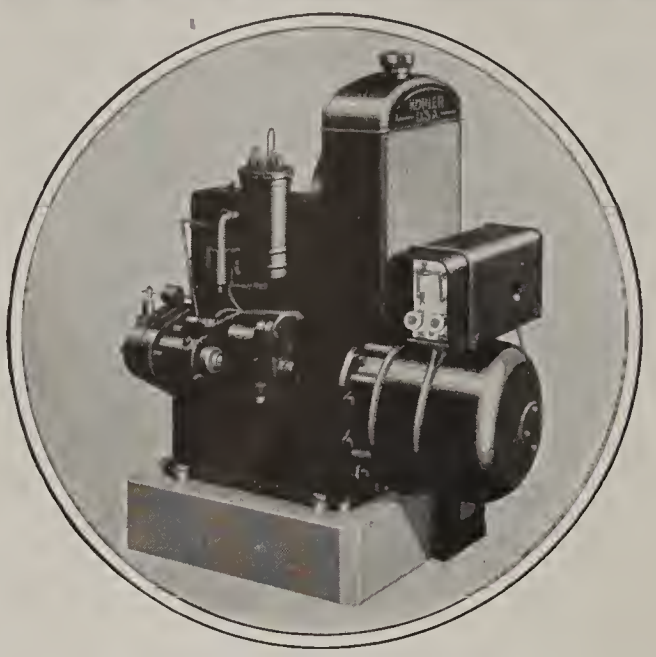
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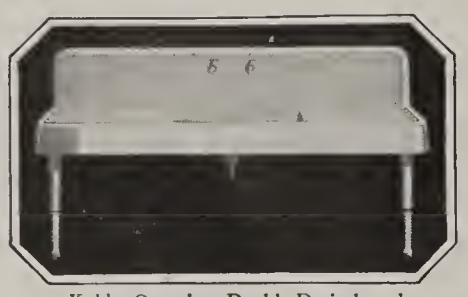
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Why our Colonial forefathers liked Mahogany furniture

FOR the seventy years preceding the Revolutionary War, American Colonists lived in greater comfort, even luxury, than did people of like circumstances in England. The colonies enjoyed a brisk trade with the Barbadoes and Jamaica. Mahogany logs were brought North and more Mahogany furniture was made in New England than Old England knew. Chests of drawers, highboys, sturdy windsor chairs and desks were turned out in large numbers. *The possession of Genuine Mahogany meant a substantial standing in the community, just as it does today.*

Our Colonial forbears had a tremendous pride in the appearance of their homes. In every residence of importance, the "best" room was almost a shrine. In it were kept the finest pieces of Mahogany furniture.

Fine wall paper was commonly used after 1745. The interior trim was usually painted white, but beautiful Mahogany newel-posts and rails, Mahogany plate rails and wainscoating are frequently found.

Perhaps no other wood is so closely identified with the romance of Colonial days as is Mahogany. We find inventories of household furniture as far back as 1708 in which "my Mahogani Chest of Drawers" and "my carven Mahogani Bedstead" are alluded to with the respect due beloved possessions.

The universal desire to own articles of Genuine Mahogany is just as evident today. The young housekeeper looks forward to the time when she can furnish her dining room with "real" Mahogany. A Mahogany table or desk is looked upon as being a desirable gift to the head of the house.

And while the desire to own Genuine Mahogany is just as strong as it was in the times of the Colonial Dames, care must be exercised to see that furniture bought today is Genuine Mahogany and not a substitute.

If you pay for Mahogany you ought to get Mahogany—and nothing else.



The Mahogany Association is co-operating with the furniture manufacturers and dealers of the United States in an effort to aid the purchaser of furniture in his desire to get Genuine Mahogany. A return to the days of Genuine Mahogany is apparent.

Mahogany is the wood of fashion and refinement today just as it has been for the last three hundred years.

After all—there's nothing like

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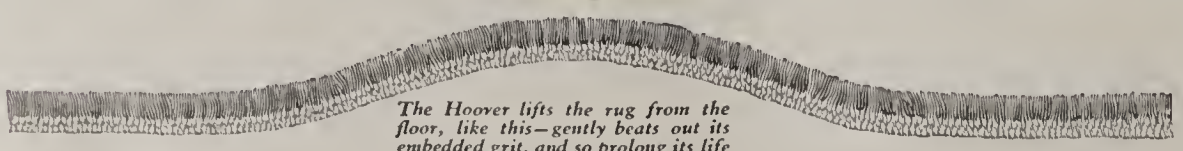
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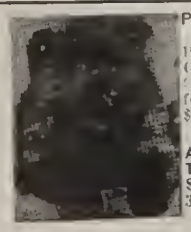
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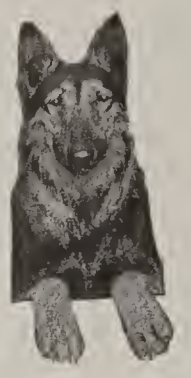


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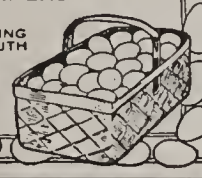


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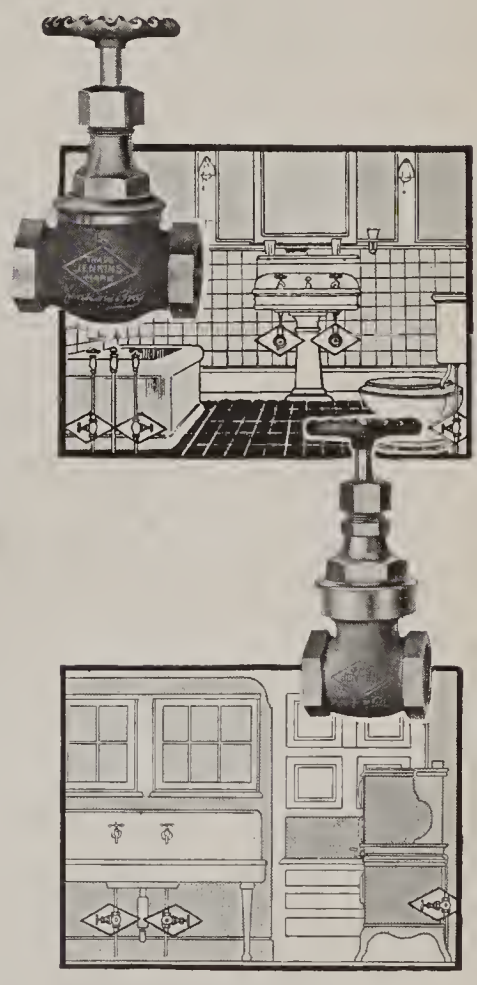
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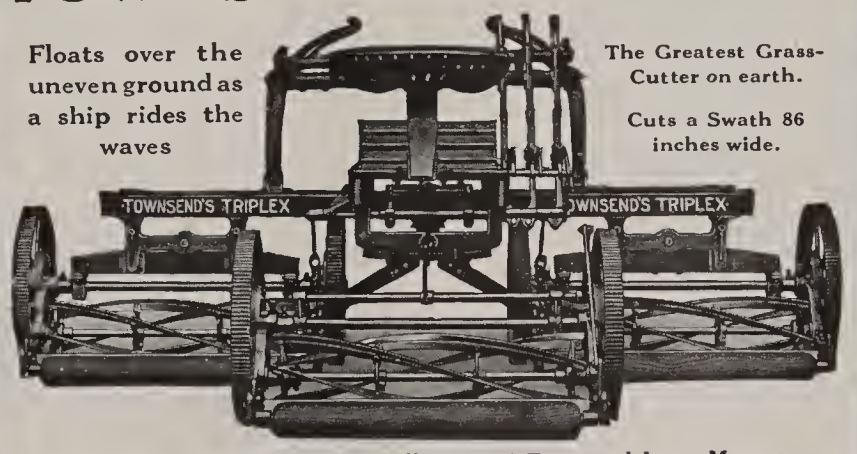
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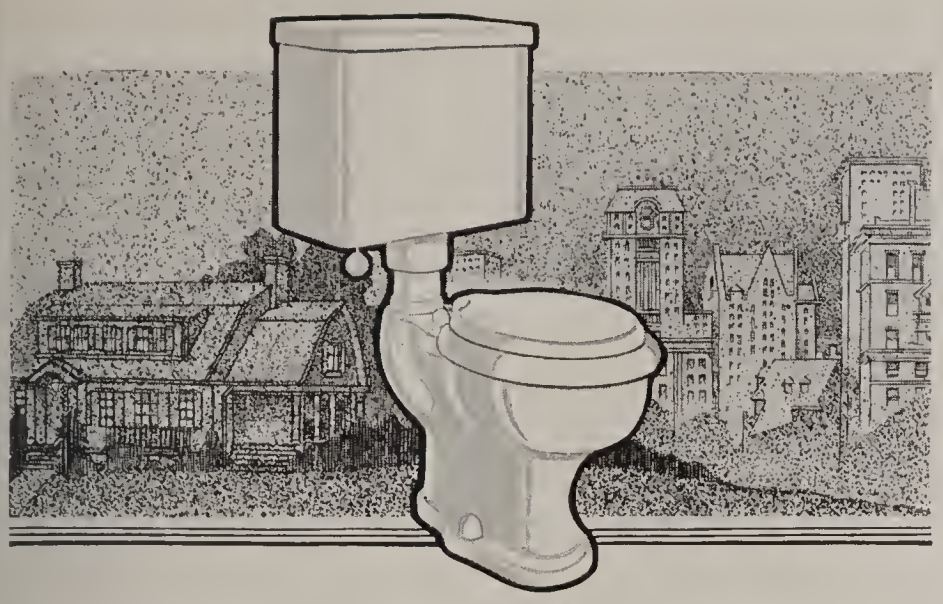
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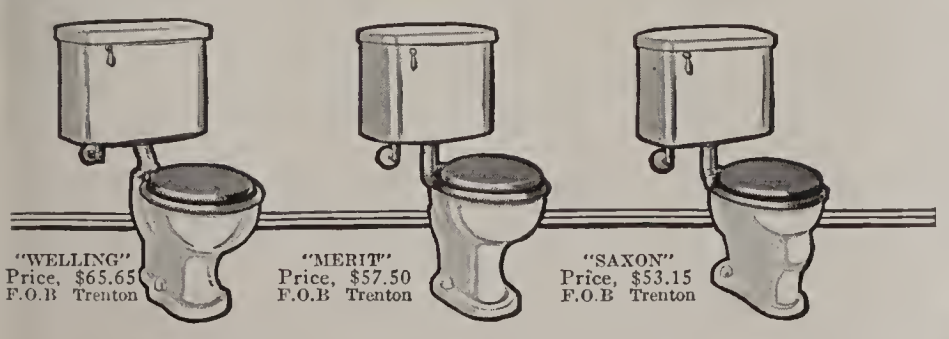
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Wife Of The Shakespearian Actor Uses Quaker Tuscan Net Curtains In The Colonial Dining Room Of Her Country Home



THE low, oak-beamed ceiling—the carved oak settle—the grandfather's clock—the great stone fireplace—the gay chintzes—and the odd mission chairs—all these make one of the most charming of old colonial dining rooms—that of Mrs. Robert Mantell, wife of the Shakespearian actor-manager.

To harmonize with this *milieu* of comfort and cheer, Mrs. Mantell has chosen to curtain her windows with coarse, ecru Quaker Tuscan Net, with simple over-draperies of chintz.

Mrs. Mantell says these curtains are so simple to make that any woman can easily copy them. At our request, she has sent us full directions. These we shall be glad to forward if you write.



Mrs. Elsie Waterbury Morris

Wife of Gouverneur Morris, the Writer, Vice President of Primrose House, Decorates the Living Room of Her New York House With Quaker Tuscan Net Curtains

THIS is a comfortable room with its chairs of deep red leather and its gay chintz divan. And through the windows the warm evening autumn sun of New York filters through the curtains of Quaker Tuscan Net, ecru in color—and simple in design.

Mrs. Morris, the wife of Gouverneur Morris, the novelist and scenario writer, is best known on her own account. A sportswoman and society leader, Mrs. Morris has recently chosen to enter the business world.

Her decorator has made her Tuscan Net curtains in accordance with her own design. We have Mrs. Morris's directions for making them. These we shall be glad to send you, upon request.



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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

CHRISTMAS GIFTS NEXT

IN the garden, tidal waves of cosmos are spilling over the wall. African marigolds puncture the green background of shrubbery with their brilliant yellows and golds. Helenium lifts a terra-cotta cloud. Zinnias flash and flame along the border. Far off, the hills are beginning to turn. Autumn is here—the cool, crisp mornings, the sharp nightfalls and the clear sky that give a hint of winter eventually inevitably to come. Outdoors there isn't a hint of Christmas. But inside here—!

For days and days our shoppers have been combing the wares of a hundred streets, girl shoppers and men shoppers picking out, in these autumn days, the Christmas presents for a hundred thousand readers scattered all over this country.

House & Garden's is a big family to buy for. Its stocking is enormous. All kinds of desires and needs have to be met. Think of trying to imagine the Christmas hopes and needs of a hundred thousand people! Think of the searching necessary to fill these needs,



A little decoration in Grisaille, one of the illustrations in the Christmas number

the study of stocks in scores of shops!

Outside, tidal waves of cosmos spill over the garden wall. Inside, is a vast room with tables stacked high with Christmas presents.

This is the romantic contrast of one September afternoon. And it is this romance that makes editing such a great game. It is this feeling that each page, as it goes to the printer, is an anticipation of a vast number of needs and desires.

Not all of this Christmas issue can be devoted to Christmas gifts, but a large proportion is, and the range of choice is wide. There will be houses in this number, eight delightful houses including none other than Irvin Cobb's, with Mr. Cobb telling what he thinks of it. There will be color schemes for living rooms by Weymer Mills and some little French gardens designed by M. Forestier, who laid out the Bagatelle roserie in Paris, and something on decorations in Grissaile and an informative article on the quiet house. It will be a full stocking, this Christmas House & Garden, and it will be hung up early at the newsstands.

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ROMANTIC BEAUTY IN CONCRETE

There is magic in this detail of a California house, with its fine harmony of space, form and roof-line. Moorish influence is traceable in the arched windows grouped under the arched lintel. Romance lingers in the sheltered corner of the terrace with its grilled narrow window, old marble bench, and tropical planting! The shadows on the sun-drenched walls make a form of decoration which California architects develop delightfully. Old red hand-made tiles cover the lower roof-line and the terrace is tiled so that it has comfort as well as beauty for outdoor living. Stiles O. Clement, architect. Other views are shown on the opposite page



SOME MODERN CALIFORNIA ARCHITECTURE

From the Wealth of Its Spanish and Indian Legacies Architecture on The Coast Is Evolving Significant Types

ELOISE ROORBACH

FORTUNATELY for her architecture, California was reached, in the early days, by way of South America. The Spanish padres and adventurers, seeking souls and gold, arrived at this flowering land without any preconceived notion of what an early American architecture ought to be. Needing homes, and having come from a land of great beauty architecturally, they began to build with the materials at hand; the adobe brick dried in the sun met their requirements, and with it they built into the beautiful mission houses their rich memories of Spain.

They were evidently not conscious of any desire to adapt an old architecture or to create a new. And happily the vivid tiled roofs and gorgeous gardens, the grotesque stone masks set in walls, the carved water spouts, the little patios with fountains and ornamental wells, so much a part of old Spanish architecture, fitted perfectly into California's deep blue skies, purple hills and tropical foliage. And in the most modern and up-to-date architecture found on the Pacific coast today, the low roofs, flat walls, hand-made tiles and arches for swinging bells still prevail.

The freshness of spirit that has always dominated the work of the western architects is singularly interesting. Although the houses in California today carry a rich tradition of Spanish form and color, nevertheless, they are definitely original, the significant men (such men as Myron Hunt, Elmer Grey, and Richard S. Requa) vary California's architectural type to suit their own interest, imagination and the needs of their clients. And



This garden terrace view of a house at San Diego shows many Spanish and Moorish details combined effectively

Kales

Flat roofs and rectangular construction are enlivened by rich ornament in this San Diego house. Courtesy of the Frank Meline Co.



so you find a house of Moorish inspiration brought up-to-date and suited to the climate, a Spanish type developed and changed and made comfortably modern, and the bungalow from India fitted into the special needs of our western coast architecture.

To be sure, there are few of those old homesteads such as are treasured in New England and in the South, there are no picturesque or gentle ghosts that patter down the hallways at twilight, no melancholy fields telling of drudgery and failure, for California is still a young land with its vigorous romance, thrilling history and a childlike enjoyment of life.

A more definitely historic and delightfully original piece of domestic architecture than the house and detail on the first page of this article has rarely been accomplished on the Coast. The severity of its outline is Spanish and the exquisitely ornamental detail of the arched windows and doors and the splendid columned entrance to the porch are derived from the Moorish. There is not one superfluous piece of ornament on the entire house. The windows and entrance on the lower floor are protected from the sun and rain by old hand-made tiles which add a gorgeous note of color. Curiously enough, a group of windows in the second story of the house are held together with twisted Saracen columns, and all seem in perfect accord. As the architect has evidently relied on tropical vegetation for the ornamenting of the walls of the house, it is vivid and colorful to a degree.



This water garden is in the center of a Hollywood home. A pergola surrounds the pool. Mead & Requa, architects



A verde green gate set in a biscuit-brown wall is one of the details in a home designed by Richard S. Requa

It is interesting the way in which the roof outline of the house follows with its square forms the curving of the outline of the hills beyond, and yet how perfectly suited it is to the level stretch of land on which it is placed. How carefully each detail of the finish of the house has been considered is shown in the support used for the brilliant awning, an old Spanish spear.

To study her modern architecture is like reading the history of the country, so intimately does it speak of California's life and the quality of her people. The northern and southern sections of California both have their own variation in architectural type, developed from individual requirements, and fitted to modern needs; in the north the great red-brown sequoias have given material and suggested contours in

The modern interpretation of Spanish architecture takes many forms in California. This example of a San Diego home by Richard S. Requa is one of the types

The flat white walls form a perfect background for vines, trees and foundation shrubbery. Tile above the casement windows introduces a note of color





In designing this residence at Hollywood, the architect, Richard S. Requa, has broken up the ground into little gardens. Tile roofing is combined with white walls



One of the details of this house is a balcony and bay window swung out on heavy brackets. Its simplicity is startling. Below is the studded gate leading to the patio

building to a noticeable extent, in the south the intense sunshine has called for light-colored buildings that could be framed by tropic trees and take account of strong shadows.

Some of the finest houses in and around San Diego built in the perfection of the California spirit are the work of Richard S. Requa. These houses combine the romantic spirit of the past with the practical luxurious ideas of the living of today. Mr. Requa is a born landscape gardener and the spaces about his house are planted in rare sympathy with the architecture. In every little available corner he fits in a bewitching garden, sometimes the very house will encircle a garden with a pool resting in its heart. The walls of his houses sometimes seem actually to have been built as a ground for the play of tree shadows.

On one of the quiet streets at the end of Balboa Park, San Diego, is a fine example of modern development of old Spanish architecture. You can see by a glance at the illustration how carefully the exterior of this house has been considered in relation to the planting. Tall Italian cypresses make a straight dash of dark green against the house and the delicate foliage of the tree seems to bend appreciatively over the flat roof. In the summer campanulas color the low retaining wall; their place being taken by scarlet berries in the fall and winter.

A friendly use of stucco is made by Mr. Requa in his rounding of the corners of the walls and arches of this house. This soft effect is particularly noticeable in the lovely hanging bay window which rests on huge brackets of redwood and is roofed with hand-made Spanish tiles.

A second interesting modern California house by Mr. Requa is at Hollywood. This house rests on a low hillside and is flanked on both sides by enormous drooping pepper trees. The low-peaked roof is covered with tiles, and again the walls are absolutely devoid of ornament. This house is built on two terraces and a gracious dignified stairway leads to the second story. Mr. Requa's gift seems to be the wholly fresh and original way in which he develops variations in architecture beautifully to suit the site and the purpose of the house. In the architectural detail on page 22 one of his charming gateways is given, of biscuit-brown concrete, wood, painted verde green, with wrought-iron hinges and latches,—a gateway complete and perfect in its design. A lovely patio is also shown with its



The residence of Stafford W. Bixby, at Los Angeles, is an interesting combination of cement and tile. The arch is generously used in creating loggias. The service yard is enclosed and the garage is tied to the house by a high wall. The garden is quite separate



The front façade of the Bixby residence shows a variety of enrichment —the entrance pronounced by tile trim, a grill above it, wrought-iron balustrade and twisted Italian columns on the upstairs loggia and palms roofing the porch. Elmer Grey, architect



The first floor plan provides for rooms that are practically the width of the house or opening on the loggia. This gives cross ventilation and plenty of light. All service is restricted to the wing

An owner's suite occupies a generous part of the second floor, with its bath, dressing room, closets, sleeping porch, private pergola and loggia. Two other chambers with bath and dressing room are provided



deep pool in the center and pergola running close to the house to form a cloister.

In another house Mr. Requa designed he has made use of the various shades of tile, bronze, copper, red and green, to give a gorgeous color effect to the house. These tiles cap the chimneys, the wings on the house, the garden walls and the main roof. All the woodwork is verde green and wrought-iron grill is used at the windows, door and garden gates.

Another modern house shown in this article is Elmer Grey's design in concrete for Stafford W. Bixby of Los Angeles. It is placed in a hollow, below low rolling hills. The main body of the house is roofed with red tiles with a curious thatching on the second-story pergola. There are three kinds of windows in the house, square, casement deeply arched, and a group arched and separated by Italian twisted pillars. The doorway has an ornamental arched headpiece, and over it is a little square window with a projecting circular iron grill. A fine cement wall protects the service end of the house and the garden back of the house is beautifully planted close to the cloister. Mr. Grey does not connect the planting of his grounds so closely with the architecture as does Mr. Requa. Each is practical and beautiful and a little separate.

The floor plans of this house are well worth studying, as no comfort or luxury for master or maid seems to have been omitted. Especially is the service end of the house interestingly, conveniently and wisely arranged. Note the screen porch between the kitchen and the servants' bedrooms, the closets and bath with light and air from the service yard, and a butler's pantry connecting the kitchen and dining room. Then the dining room is shut away from the living room by the entrance hall in the loggia and the space of the great living room is increased by the sun porch and the recess porch which open from it.



A large stone mantel relieves the austerity of the paneled walls in the living room of the Bixby residence



Wrought iron is used for the stairs. It combines well with the period types chosen for furniture



Tiled floor, rough walls, a coved ceiling and stone mantel are elements in the creation of the sunroom

The dining room is paneled in native wood that forms a dignified background for old furniture



The second story is just as perfect in its way. The owner's bedroom is the size of the living room. It has a recessed loggia, a private bath and dressing room, a sleeping porch and pergola. The joy of living could not go further than this. The fitting and furnishing of the Bixby house is quite as beautiful as the exterior and even more picturesque. Mr. Grey has used the arch for some of the doors most beautifully. His wood paneling is simply and richly done in the living room, and the furniture combines a collection of antiques and excellent modern pieces.

Two examples of the work of Myron Hunt were shown in the September House & Garden, in which that architect has successfully applied concrete to two hilltop houses in Pasadena. It was noticeable in one of these illustrations that Mr. Hunt employed rustic work in the pergolas. We find this again in the cottage which is illustrated further along. Here an open court is created by the wings of the structure and roofed in by rustic beams. Brick steps give a pleasant approach.

Although we generally think of characteristic California architecture as being based entirely on the Spanish taste, there are some recent instances where inspiration has been taken from the native Indian styles in adobe. An example of this is the little studio—"El Dominio Dos Cumbres".

An Indian puebla out on the mesas

(*Continued on page 72*)

THE GENTLEMAN AT HOME

IN that nice old mediæval poem, "Le Roman de la Rose", are found these lines—"Whoever aims at being a gentleman must keep himself from pride and idleness."

With pride we are not concerned, for this is not to be a disquisition on ethics, but with idleness and its opposite virtue, industry, we are mightily concerned, since it has much to do with the making of a home and the acquiring of contentment from it. The happy man is the industrious one, and he is most happy whose industry is devoted to the enrichment of his home.

These are broad statements, so we must set about to explain them.

IT is generally conceded to be the better part of wisdom for a man to engage the services of an architect in the building of his house. That is what architects are for. If we didn't employ them, architects would starve. Likewise, we would make many lamentable mistakes in our designs and constructions—such as putting into that house all the delightful but incongruous little details we promised ourselves to put in when we came to build, or placing bathrooms where there was no plumbing system or making our design so out of scale that the house looked as though it suffered from dropsy. This is what invariably happens when a layman thinks he knows more than the architect—and his house looks it. There are innumerable homes scattered over this broad and pleasant land which attest to this fact.

The wise man, then, employs an architect. But the wise man does not move out and let the architect move in, nor does any sensible architect desire him to.

The successful house is the result of intelligent cooperation between the architect and the client, for the architect's business is to express, in the mundane materials of construction, the client's idea of the sort of house he wants. He crystallizes the client's dream, he precipitates the filmy substance of a desire into the concrete essence of a house.

THE architect can build you a house, but he cannot make you a home. This is the point where the gentleman enters upon the scene in the leading rôle. In common parlance he is known as a handy man about the house; in the spirit of "Le Roman de la Rose", he is the industrious gentleman.

We generally think of the handy man as one who, in his youth, manifested a penchant for playing with tools, and who, in middle age, has never entirely recovered from it. The sort of person who can drive a nail without bruising the board, who can saw in a straight line, who is ready with the glue pot, who can screw together broken chairs, mend china, hang pictures, adjust roller shades, lay carpet, put on locks and fix doorbells. These things are accounted a great virtue, and many men pride themselves on possessing it. For a matter of fact, this readiness is nothing unusual, it is quite commonplace. What is unusual is creative industry, the gift that makes it possible for a man to take the bare house that the architect hands him and, by ingenuity, incorporate those pleasant little marks of his personality and skill that will make the house his home.

During this past year I have been searching for examples of just such creative industry and I find their name is legion. Country houses especially seem to be ripe fields for this sort of endeavor. Here it is an ingle nook walled in with bookshelves, there it is an ornate shelf for china, here an unusual system of porch lighting, there a superb use of commonplace objects. One country living room had indirect lighting made possible by ordinary wooden chopping bowls suspended beneath the globes by ornate Chinese tassels. In another a sluggish stream was dammed and harnessed to furnish light and power. A third had a rough stone fireplace built by the owner's hand and equipped with an electrically-run spit for *al fresco* cooking. Each of them was an evidence of the industry of the owner, and whenever I found them, I found men proud of their homes and happy in them.

SOME wise person has said that there are two kinds of people who have homes—those who, when they arrive home, say, "Where'll we go?" and those who ask, "What'll we do?" Having a home and not living in it may help support the road house and the local country club, but it does not create contentment. Industry creates contentment, and creative industry in one's home is the finest contentment of all.

This creative industry may find expression in a dozen different ways and in each instance the expression will have some lasting effect. It may take the form of a collecting hobby—pewter or old chairs or china or coins or racing pictures or band-boxes. Or it may lead to gardening, which is a God-given hobby no one can resist once he feels the stirring of it within him. Or it may take the architectural form and be expressed, as I have said, in laying up a fireplace with one's own hands. Whatever avenue his interest chooses to pursue, it will bring a man the greatest satisfaction when it leads to the enrichment of his home.

THUS far the handy man makes an ideal picture, his contentment well nigh approaches domestic Nirvana. There is another side to the portrait, and we would not be playing fair unless we looked upon it. The handy man may overdo. He may become too handy. His hobby may ride him. He may become so interested in doing things about the house that he neglects more important affairs. It may cause him to lose his perspective. He may suffer from what "Le Roman de la Rose" warns against—pride!

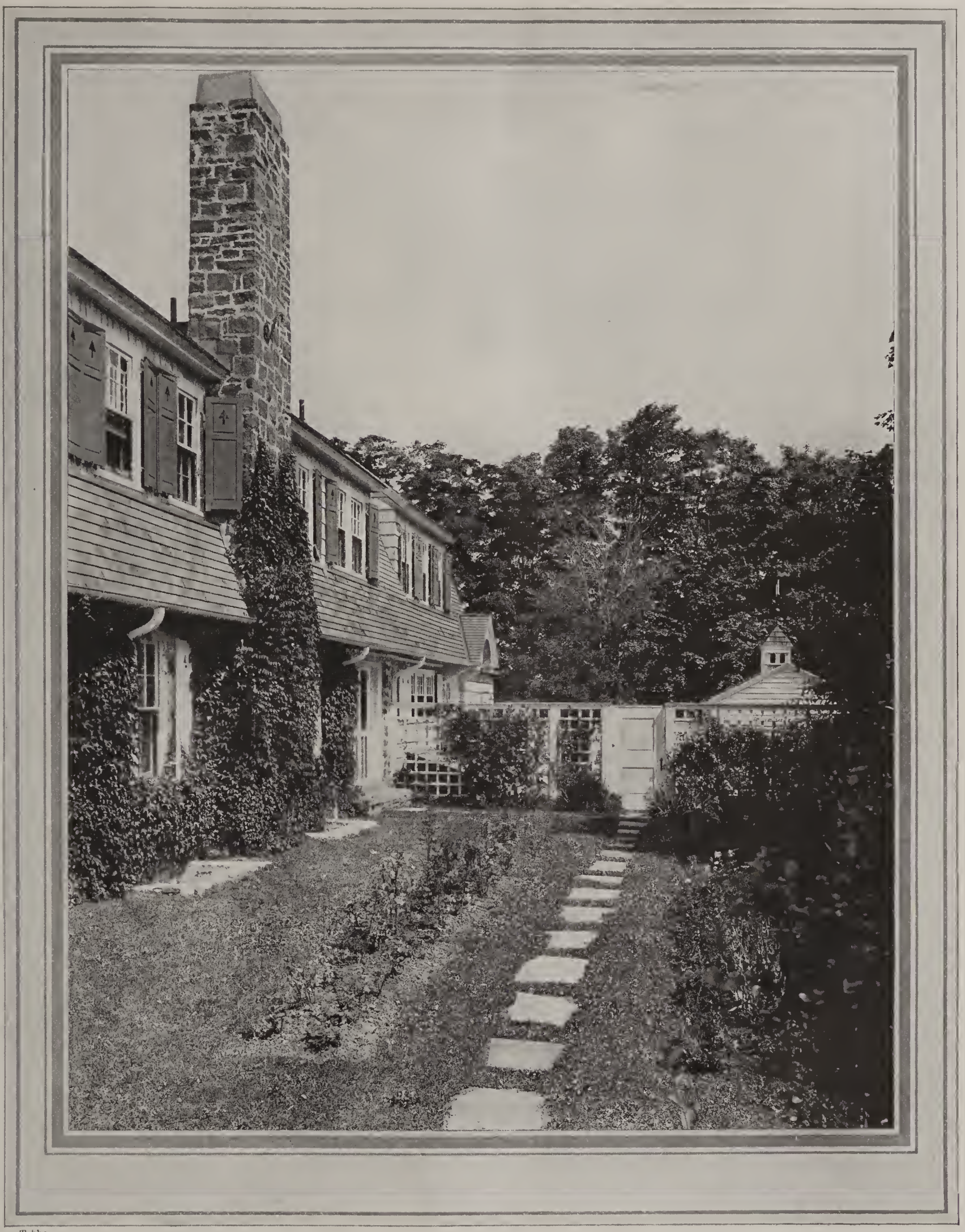
It is possible for a man to become so handy about the house that when professional and skilled talent is required, he prefers to do the work himself—and make a botch of it. He may become so wedded to his innocuous industry that he loses interest in the bigger job of the day's work, slighting that which brings in the necessary coin of the realm for that which tickles his domestic fancy. He may even get so self-centered about his hobby that he neglects to be interested in the pleasure of other people. In short, lose his balance.

It is a strange fact, but have you ever noticed that the sons of handy men make the best golfers? When a household depends upon one solitary member to do all the pleasant, little, odd chores, the other members of the family will never bother themselves to learn how. Everybody plays but father. The instinct for domestic industry does not appear to be inherited. Father gets all the contentment, and, somehow, he can't quite understand why the rest of the family does not share in his delight. It rather warps his judgment, and this is unfortunate for everyone concerned.

Like everything else in life, the most estimable hobby must be taken in moderation. One must not be handy to his own hurt. For the overdoing of a hobby leads eventually to satiety. The day can come when a man has worked on his house and in his garden to such an extent that he loathes the very sight of them.

The satisfaction of being the gentleman at home, then, should be enjoyed in small portions. This sort of contentment is too heady a wine to be drunk in large goblets. It is the liqueur of a rounded life, a sweet substance to be tasted a sip at a time—then cork the bottle.





Tebbe

THE BACK OF THE HOUSE

More and more are American houses turning their backs to the street and their faces toward the garden. This means that the garden side of life is beginning to be appreciated—the privacy of it and the quietude found among flowers, a peace not to be found on the street. It also means that we are developing the back of the house. This rear view of the home of Hilliard Smith at Hartford, Conn., illustrates a sensible and pleasing enclosure of the living room grounds by trelliage. The service is beyond. Vines will eventually enclose this garden. Smith & Basset were the architects

CUPBOARDS OF OLDEN TIMES

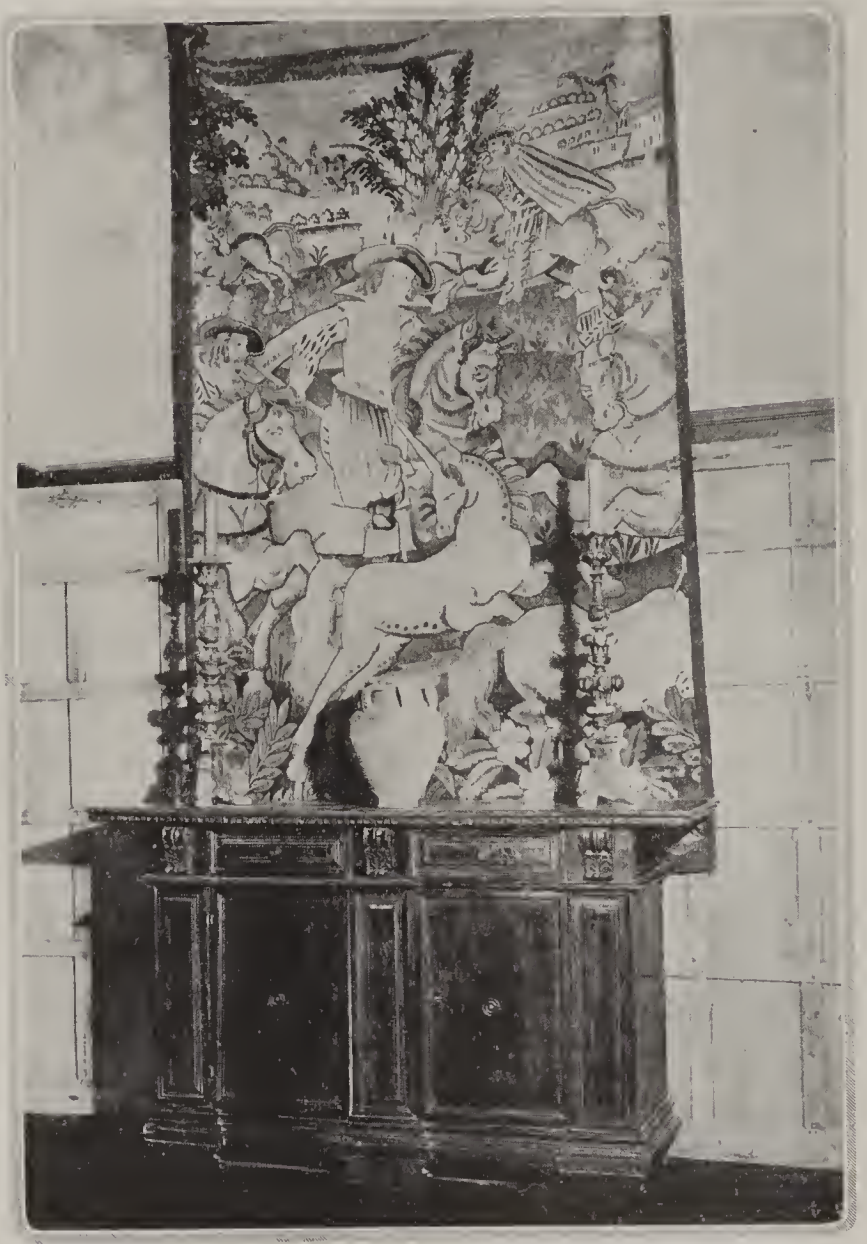
Although Mother Hubbard Lacked the Bone, She Had the Cupboard, For which Collectors Envy Her

GARDNER TEALL

WHEN old Mother Hubbard went to the cupboard to get her poor dog a bone, she was confronted, on her arrival, by a situation that has preserved the classic adventure in the annals of our deepest sympathy for all time. Outside of the metrical tragedy we know nothing of Mother Hubbard. The learned and Reverend E. Cobham Brewer, LL.D. has described her as "The old lady whose whole time seems to have been devoted to her dog, who always kept her on the trot, and always made game of her." Her temper was proof against this wilfulness on the part of her dog, and her politeness never forsook her, for when she saw Master Doggie dressed in his fine clothes—

"The dame made a curtsey,
The dog made a bow."

Sorrowful indeed it is that Mother Hubbard's little dog should have been denied the solace of a bone. I suppose recourse to dog-biscuit was not to be had in those days. I say in "those days" because I am assuming that old Mother Hubbard lived long, long ago. At least Hubbard is an ancient name. We know that Mother Shipton lived in the reign of Henry VIII and amused herself with foretelling the death of Cardinal Wolsey and with other prophecies, and we are told that Mother Goose was born in Boston



Hartung

While the Italian cassone was decorated, the cupboard remained plain. This 17th Century example is walnut. Courtesy of the Consignment Arts, Inc.

and that her eldest daughter married Thomas Flint, the printer who put into type the rhymes his mother-in-law invented to amuse her grandson somewhere about the year 1719. Of Mother Hubbard, chronology gives us no hint, but we do know (and here is the interesting part of the discovery) that she could not have lived before cupboards came into use!

You see, dear reader, if you will turn back to the title of this little excursion in the realm of antiques, you will find in what a scholarly manner I have sought to establish the period of Mother Hubbard's activities. Is it not important that we are led to suspect that the possession of a cupboard is a very fortunate thing indeed? Even of an empty one! For the time was to come when lovers of fine old furniture would scurry around the world, seeking to find just such cupboards, the emptier the better, willing, in truth, to pay almost any price demanded for them.

Fine old cupboards do not lurk around everywhere. Collectors have discovered that. In fact, they do not lurk at all. Instead, they long ago obtruded their presence so unmistakably that they were either taken up or left where they were, and few, indeed, are the cupboards now where once they held sway.

Viollet-le-Duc defines cupboards (or *armoires*) as "places of safety for the preservation of precious ob-



(Left) Pine was a favorite wood with early American cabinetmakers, and they used it for tables, chairs and cupboards. This "press" dates about 1700



(Right) In the oak period of England her furniture was naturally made in this wood. This carved livery cupboard was made in the 1475-1500 *period*



Court cupboards were so called because they were short—smaller than their predecessor, the armoire. This court cupboard is English, of Queen Elizabeth's time





Another example of English oaken court cupboard shows the bulbous legs and strap carving that is characteristic of Tudor cabinet work. This example was made about 1600

jects." We are informed by those who have made original researches in the history of furniture that the earliest cupboards were probably devoted to ecclesiastical uses. Viollet-le-Duc says they were placed in churches near the altars and were repositories for sacred vessels, vestments and even of the Holy Eucharist. In small churches an *armoire,* or cupboard, often took the place of the sacristy, an apartment which in larger church edifices held several cupboards for ecclesiastical uses.

I suppose the cupboard naturally evolved from the chest. Indeed, through various phases of evolution the chest was differentiated into the linen press, the cabinet, the bookcase, the wardrobe, the sideboard, the dresser and the *sécrétaire.* But the cupboard developed a character of its own throughout the ages. In ancient times it was not met with. Then the chest sufficed, or the storage room with its shelves and its own gathering of chests, depending on the worldly goods and the importance, in consequence, of the householder.

When indoor living advanced in mediæval times, treasured objects began to require a place other than chest or storeroom. Convenience, and at the same time security, suggested the inbuilt cupboard and so it came to be placed in the paneling of the walls of the living apartment of a mediæval gentleman's home. Later, hanging and standing cupboards found their places in these living-rooms, painted as miniatures in old manuscripts show us. Just how these came to be is a simple enough matter to guess. First came the single chest. Then one chest was placed on top of another, but as the lifting off of the top chest for the purpose

(*Continued on page* 64)



An English corner cupboard of Chippendale design. Corner cupboards are found from Queen Anne's time on

(Left) The double hutch and the linen fold paneling place this English court cupboard at 1525 *to* 1625

(Right) An oak cupboard of American make after an English design. It is dated about 1700



CHEERFUL COLOR IN THE DINING ROOM

Four Color Schemes for Small Dining Rooms of Distinguished Individuality

Created by WEYMER MILLS

THE four color schemes chronicled in this article have been used with pleasing results in town and country houses. The first described as the Simple Dining Room that suggests continual sunshine and old-fashioned flowers is a charming arrangement for the furnisher of moderate means. Such a room with windows showing a garden vista becomes almost a place of enchantment. For the dining room in the middle of the apartment with no windows or sunlight this color scheme holds a faint echo of the country—a certain bucolic atmosphere that can battle with any lack or sordidness.

The Colonial Governor's Dining Room that suggests an old-world hospitality can go the length of any purse, but if one has inherited old maple furniture, or collected it in a district unknown to Fashion, it should not cost any more than the average well planned dining room. If old maple furniture is unobtainable, modern Queen Anne furniture of common wood stained an orange yellow will be found almost as effective, and not at all expensive.

The Room in Peach Color after a Whistler interpretation of a dining room makes one of the most alluring backgrounds for feminine beauty that it is possible to conceive. Such a room depends entirely on its color scheme, and although the furniture in the original creation followed Stuart models, pieces of any period, providing they harmonize, can be repainted and silvered.

The Dutch Dining Room in Blue and White is a room for gaiety. A certain cheerfulness is sure to emanate from blue and white striped curtains whether the material is expensive taffeta or the cheap fabric of the window awning, especially if they are used in conjunction with a pair of scarlet lacquer cupboards filled with blue and white Delft. The cupboards could be Oriental, Dutch, English or Italian but if old lacquer proves too rare and expensive a cupboard made after some quaint model painted with the home-grown paint brush will become a thing of beauty after a slight forced aging.

The reader who is furnishing a dining room and decides to adopt one of the suggested effects asks immediately what will such a room cost. This is a very difficult question to answer, for much depends on the strength of the artistic impulse and the careful thought and time that can be expended hunting for inexpensive labor, the furniture makers of cheap reproductions or the searching of second hand shops. The simple dining room suggesting continual sunshine and old-fashioned flowers was created originally for something like two hundred dollars. Such a small expenditure was the result of great luck and untiring effort—a process of months. The things used were all old, even the chintz. To create such a room in haste to-day would cost over seven hundred dollars. A fair estimate for any of the four rooms would be one thousand dollars—exclusive of the table silver. Beautiful examples of old furniture and exquisite detail work would double and triple this sum.

A SIMPLE DINING ROOM SUGGESTING CONTINUAL SUNSHINE AND OLD-FASHIONED FLOWERS

Walls, very pale yellow, almost cream.

Woodwork, apple green.

Table, original Sheraton or after a Sheraton design painted a deeper apple green.

Chairs, the same (Wheat Sheaf back suggested—the spirals of wheat the color of the walls).

Curtains, pale mauve glazed chintz bearing a pattern of yellow roses, white tulips and touches of pink and blue.

Table Centrepiece, a cream-colored urn holding the flowers shown in the chintz.

China, reproductions of Queen's Ware, cream Wedgwood.

Table Silver, the knives and forks have bone handles stained apple green.

In the four corners of the room are four Georgian China cabinets of very simple design holding pieces of apple green Bristol glass. If the cupboards are not obtainable, triangular shelves built after a Chippendale design are almost as charming.

Floor, stained black and covered with an old Chinese rug of varying shades of mauve.

Chimneypiece, simple Georgian, marbleized wood in green and white.

Over the chimneypiece, hangs a painting, old or modern, of old-fashioned flowers.

THE COLONIAL GOVERNOR'S DINING ROOM THAT SUGGESTS AN OLD-WORLD HOSPITALITY

Walls, hydrangea blue.

Woodwork, the same.

Table, a circular maplewood table, old or modern, with the Queen Anne leg.

Chairs, of the same (the Fiddleback suggested).

Curtains, blue unglazed chintz or blue damask the shade of the walls. Their edges are bound with red silk cord or red tape.

Table Centrepiece, a large Queen Anne punch bowl, silver or china, piled high with red apples.

China, copies of blue and white Spode Chinese taste.

The sideboard and serving tables are of maplewood of Queen Anne character.

The chairs are covered with the material of the curtains. They have scalloped valances bound with the silk cord or tape.

Floor, covered by an old Indian or Turkish carpet in faded reds and blues.

Chimneypiece, simple Queen Anne design in black marble or marbleized wood.

Over the chimneypiece hangs a portrait of a man in a red coat of the Queen Anne or Georgian period. The portrait is hung from a heavy red silk cord.

Additional interest can be obtained by a row of 18th Century portraits facing the chimneypiece.

A ROOM IN PEACH COLOR—AFTER A WHISTLER INTERPRETATION OF A DINING ROOM

Walls, color of Japanese peach blossoms.

Woodwork, the same.

Table, an oval gate-leg table lacquered a dull silver.

Chairs, high-backed Charles II, or after the Stuart model. They are the same silver tone and their covering in old velvet or modern velvet is a slightly deeper tone of the walls.

Curtains, peach-colored net in very full folds.

Serving Tables, two tables that harmonize with the other furniture and having grey marble tops of a very pale shade.

Table Centrepiece, a large flat glass dish holding water lilies.

Dinner Service is entirely of silver or silver lustre china.

Floor, covered by a heavy pile carpet in pale grey. There are no pictures in the room and no chimneypiece.

Fireplace is tiled with old Spanish tiles in black and white designs.

Further interest can be obtained by adding two tall Chinese pots with large hydrangea trees with pink and blue flowers. These can be placed effectively after serious study of the size and the shape of the room.

A DUTCH DINING ROOM TO BE DONE IN BLUE AND WHITE

Walls, white.

Woodwork, white.

Table, Louis XVI shape, square, the same color as the walls.

Chairs, Louis XVI chairs with the Dutch urn-shaped back.

Curtains, taffeta or window awning material in broad Holland blue and white stripes.

Two red lacquered Chinese cabinets or cupboards or copies of old pieces painted scarlet.

Table Centrepiece, a large Dutch silver windmill, old or modern.

China, Delft ware.

Chimneypiece, simple Louis XVI with blue and white Delft tiled hearth.

Picture over the chimneypiece, a still life (in blue and white bowls of cherries or other red fruit suggested).

Floor, painted or stained a deep blue. Before the hearth a white bearskin rug.

Narrow red serving tables after a Louis XVI model, painted red and holding rows of blue and white pots containing geranium plants with red flowers, would be an amusing feature.





In front of a forest background is a formal roserie of beds bordered with box. A lily pool marks the crossing of the axes. A broad turf walk leads to the pergola that forms the terminus of this garden—the long rose pergola and its twin summer houses

Stone lanterns mark this mound as part of the Japanese garden. It is, in reality, a well-developed rock garden in which many dwarf evergreens have been used to advantage in addition to innumerable alpine plants. The spot is admirably situated for a rockery



"Shadow Brook," the country place of the Hon. Frederic Nichols, lies some ten miles north of Toronto. The place is developed into a variety of gardens, one of the largest features being a Japanese garden, of which this view shows the brook and pool

THE GARDEN OF LT. COL., THE HON. FREDERIC NICHOLS

TORONTO, CANADA

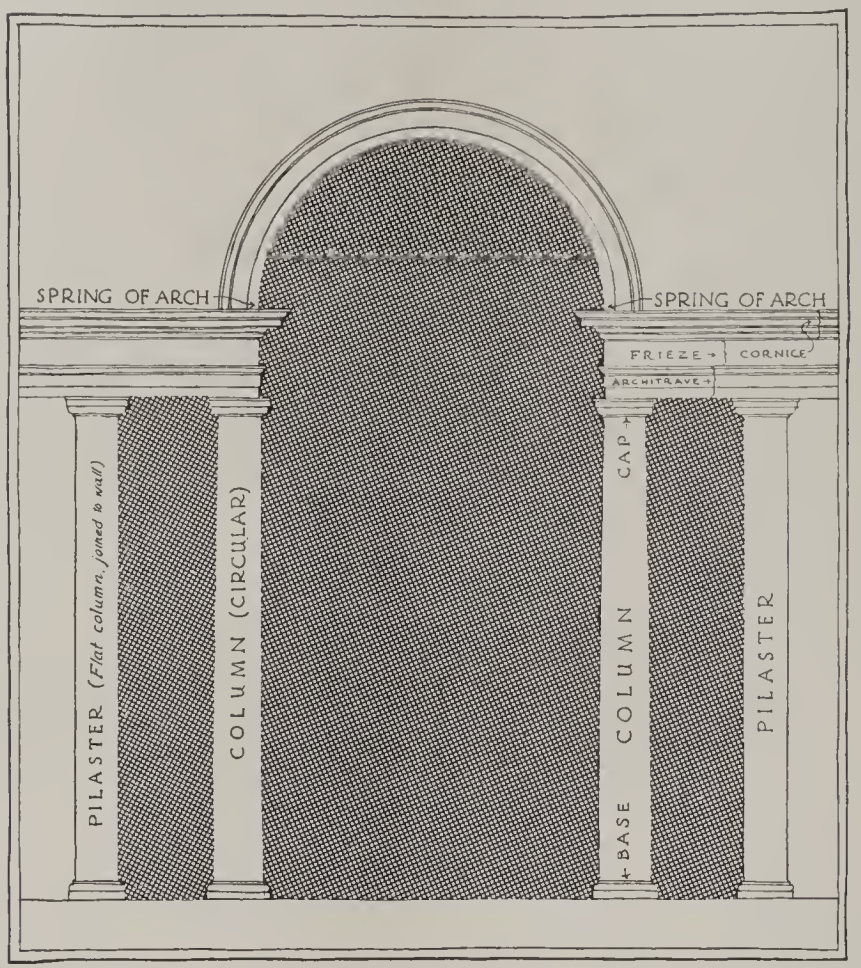
IF YOU ARE GOING TO BUILD

You Must Be Able To Read Plans and Understand Specifications To Cooperate Intelligently With Your Architect and Builder

MARY FANTON ROBERTS

THERE is a certain romance in reading architectural plans, as though you were traveling in a new country seeking a home and someone had given you a chart of the way so that you could get a real impression of the place where you intended to live. And yet many people at first hand find plans and maps a bore. They have a sort of hypnotic effect; when one attempts to fathom the strange, cabalistic signs and mystic directions sometimes the mind lapses into the mental stage one associates with slow convalescence. But once you begin to make the plans for your own home, all other floor plans take on a new and vivid interest, and reading them becomes a romantic pastime.

The illustrations for this article furnish a key for the reading of house plans, because we believe that anyone who is going to build will want to make a thorough study of the subject, and the one way to study home architecture is to read a blue print as though it were a story book. In these illustrations we are offering an explanation of some of the signs and details that usually mean mystery and irritation to the uninformed. And if you know how to read a blue print, it is as illuminating as though you had been told all the musical signs and then suddenly discovered that you could bring pleasant sounds out of a piano. You will discover yourself plunging into the reading of house plans with the utmost delight. You will find it a rare help in all the detail of planning your own home because you will see how other people have faced your problems successfully.



This single detail combines some of the most essential architectural features to be found in the modern doorway. It is a study in building phrases important to know "if you are going to build"

In this series of articles, "If You Are Going to Build," the reader will find valuable information covering all phases of his building problem. Each month House & Garden will present a different side of the operations and materials necessary for the making of a livable house. Next month—in the December issue—the subject will be the construction of cellar and foundation walls.

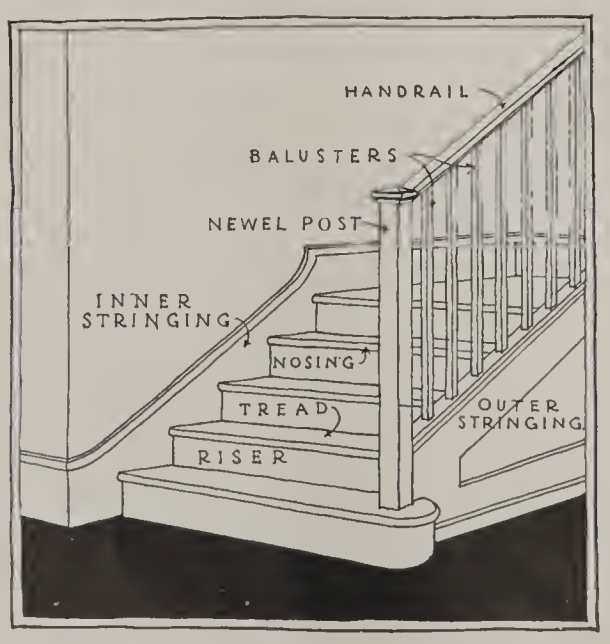
Roof Details

You have already decided the kind of house you are going to build and whether your roof is going to be tile or slate or thatch, but when you are working out your plans and specifications you have to go into a great deal more detail about the actual method of roof construction. One of our illustrations will give you the exact idea of the gable roof with its interesting lifted point at the front; the gambrel so often seen on the old Colonial houses, with its break below the ridge; the simple hipped roof, the Mansard, and almost the first roof known, the lean-to. Study this little chart very carefully so that you can talk to your builder intelligently about the "ridge" and the "valley" and the "eaves".

It is a fine idea to have a little building library while you are planning your own home. Send to the manufacturers of all building materials, of roofing and wall materials, of all kinds of floor coverings, of woods and stains, plumbing, heating and lighting systems. Then when your architect is working out your plans and specifications, you can study these catalogues and get quite a practical education.

Having looked into the type of roof that you want to have for your house covering, there are a number of details in the construction of the roof that you ought to understand, that as a matter of fact, you will thoroughly enjoy understanding because the more you work over this house, the more beautiful and comfortable it will be and the more happiness you will have in it.

So we are showing you a group of roof details well worth your attention. The largest item is the correct building of the chimney, showing the "lead apron", the "flashing", and the "counter flashing", and the "tin gutter". Then at the right you will see two detail drawings of rafters and the construction of the wooden gutter which is made from a solid piece of painted wood which is coming into vogue again, and more generally used than tin-lined gutters. You will also notice the metal leader with an ornamental cap on a simple concrete wall. This detail, which may add a great deal to the ornamental finish, can be had from the manufacturers of interesting wrought iron designs.

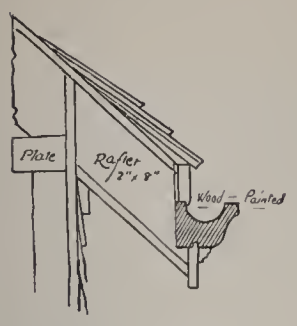


Go up and down these steps several times before building. You will learn much of the phraseology of making stairs

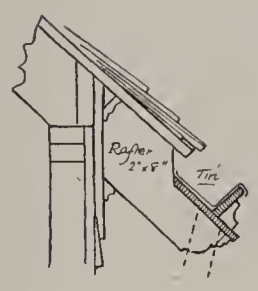
Stairs and Windows

Other illustrations that we are showing will take you with interest and intelligence up the stairway, in and out of the door, through the window, and all about it, and will show you in detail the use of the arch, its supporting columns, its beautiful spring, its pilasters and the base.

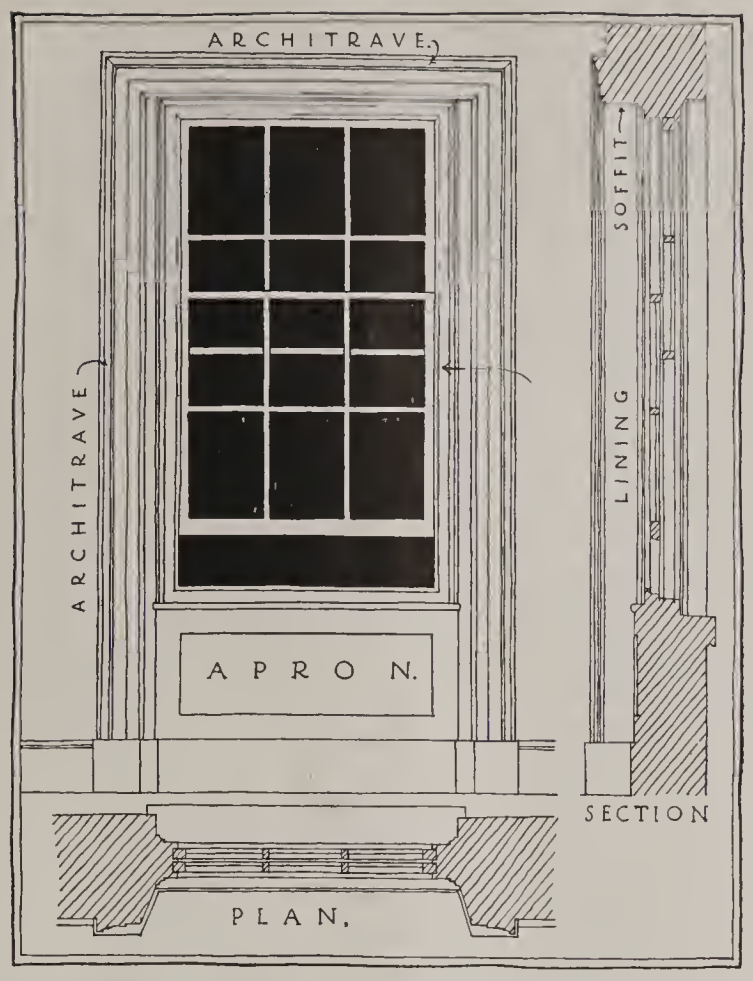
After you have studied these illustrations pretty thoroughly and have a fairly definite picture of how your house is going to look finished, begin to make some rough sketches. I never think of house plans without recalling winter evenings and a group of people about a table in a cozy room, and the long table covered with sketches and blue prints. At a casual glance the absorbed interest and suppressed excitement might have suggested a poker game well under way. As a matter of fact building a home is a bit of a gamble, and the only way to avoid uncertainties and the feeling that you haven't played the game well is to study your plans at the

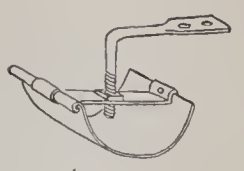


Wooden Gutter worked out of solid piece

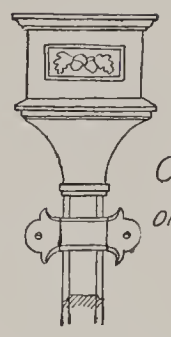


Tin-lined Gutter





Trough Gutter with Hanger



Ornamental Cap on Metal "leader"

start until you know them by heart.

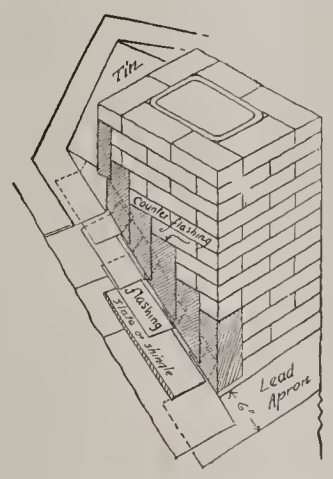
You never realize how many times you can change your mind, or how swiftly, or how little you know your own mind, until you begin to work over floor plans for your own home; the time to make changes is when you are making plans.

Getting Proportions

When you feel pretty confident that you are getting a satisfactory and convenient arrangement of your rooms in harmony with the style of your house, then give your drawings to your architect. Have a good talk with him and ask him to work them over a bit for you so that you get some idea of accurate proportion, not actual scale, but just accurate enough for you to see what you don't want and to make some more changes. Then with everybody who is going to have a word to say about this house gathered around the table go through every detail from garret to cellar, talk over the placing of the rooms and the constructional equipment. Plan your plumbing, heating, lighting and ventilation. Decide whether you will use electricity or gas, whether you will heat with hot air or hot water or vapor. Eventually all these details must go in your plans and specifications. The more time you give to your house now, the less time you will give to changes and repairs later on. Tell your architect, if you can, just where you will place your radiators and just where you want your lights.

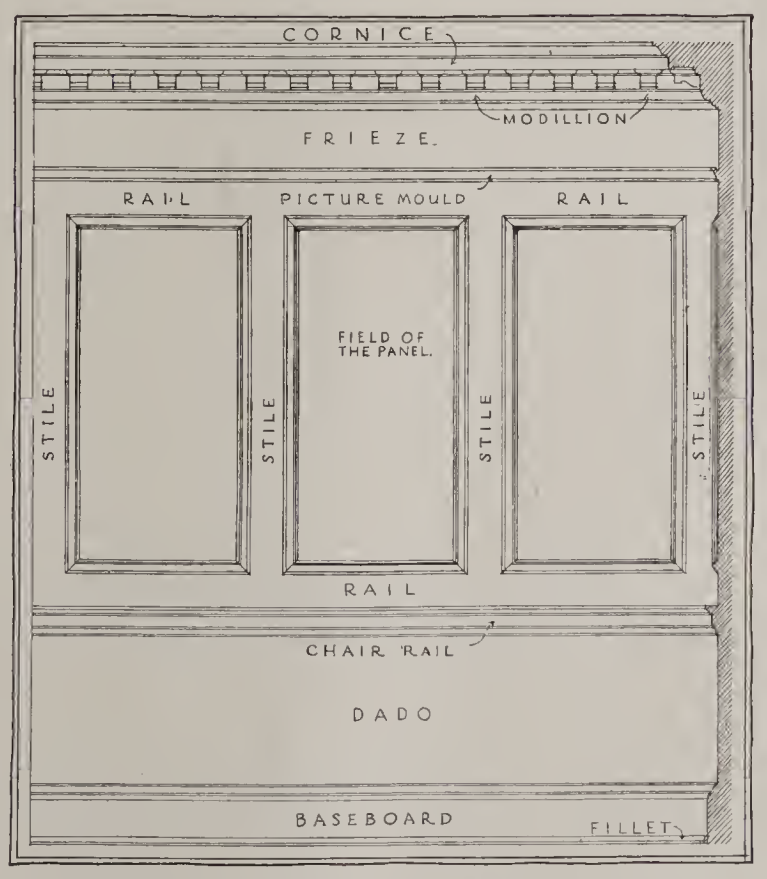
After all, very few people build more than one home in a lifetime and the only possible way to achieve this home is to work over your floor plans until they are the very essence of the house you are going to build. I do not believe that anyone is ever completely satisfied by

This plan of a "double - hung" window will show you that an apron is not always an article of dress



The method of laying up a chimney is shown, making clear that much-abused building phrase "flashing"

Chimney Flashing



This chart of a wall elevation will help you to help the builder do exactly what you want him to, because you will speak his language

turning an order for a house over to an architect and decorator. You may get something very magnificent, the chances are that you will. Your house will be in some very beautiful and definite period and your furniture will be appropriate and you will have absolutely nothing to complain of (and that is always a drawback) but it will not be your home, it will not express your idea of beauty, your hope of comfort, your love of convenience. And so I am very much in favor of working with the architect from start to finish, having your home an individual expression, even if you have some very blue days in the midst of changing plans; even in those solemn hours when the architect disagrees with you.

The Rooms

While you are working over your plans, it is an interesting idea to imagine that you are living in the house, walking about from room to room. You already know the view you wish out of your windows and you have settled the problem of the fireplaces and whether or no you are to have a sunroom or a porch, but as you move around your house you wonder whether you want a separate dining room, or whether you will have a dining corner in your living room with a screen in front of the table, or whether you will build in an alcove. It is well to consider, if you have to think of finances, that a dining room well placed and pleasantly furnished will add from $1,200 to $2,000 to the cost of your house. If you are going to have such a room you do not want it too small, and dining room furniture is always expensive.

If you keep but one maid or by any

(*Continued on page 82*)





Gillies

One of the features of this house at Rumson, N. J., is the entrance. A repeated roof line brings it effectively into the composition. Antique slate has been used, a type suited to peaked roofs. Shallow dormers afford relief to this expanse of slate. The walls are of rough brick laid with an occasional header slightly advanced, producing a pleasantly rough surface

GOOD ARCHITECTURE IS MADE UP OF GOOD DETAILS

An architectural detail has to be considered both by itself and in conjunction with other details—its individual refinement or distinctive character and its possibility for being blended suitably with details of other types. This northeast façade of a residence at Lake Forest, Ill., shows Mr. Lindeberg using white washed brick in flat surfaces and in a bay, regular brick coignings, a timber balcony, half-timber with brick nogging, long dormers, a steep slate roof and windows of various types. These are combined and yet they are never confusing or inharmonious



Another view of the northeast façade of this Lake Forest house shows the manner in which the balcony is placed between two chimney stacks. Here the whitewashed brick wall is reduced to the first story and half-timber appears above it. These sturdy timbers form a frame for many interesting details which are characteristic of Mr. Lindeberg's work. The overhang of the second story, the scale and position of the eaves, the contrasting white chimneys above roofs of variegated slate, the slight bend of the ridge, the high placing of the windows—all are evidences of superb architectural merit



The garden front of the house at Rumson, N. J., is flanked by a wide terrace paved with flags. Three doorways afford position for awnings that give a pleasant repetition necessary to this architectural composition. The center of interest is a wrought-iron grill of delicate design which forms the bay to a bed chamber. Sleeping loggias with Venetian screens are on either side

AS PROVEN IN TWO HOUSES BY H. T. LINDEBERG





Returning to the entrance of the Lake Forest home we find Mr. Lindeberg again pronouncing the entrance by housing it in a separate structure with a high peaked roof of slate, a front wall of brick whitewashed and laid to form a lozenge pattern. Behind it rise the higher roofs of the main building with the huge white chimney stacks. The arched surround of this doorway is made of whitewashed brick relieved with inlaid slabs of quarry slate. The door itself is of hammered bronze. The planting about this entrance is particularly effective for this type of country residence

One of the marked characteristics of Mr. Lindeberg's designs is that they give the effect of great age, of having been evolved through a long period of time, much as the manor houses of England were built and the chateaux of France. This view of the service yard of the residence at Lake Forest is a massing of details one on the other, as if from time to time generations had added to the original structure. Here again can be observed great variety of materials combined in perfect accord, a harmony made complete by the vines, trees and flowers

THE COLOR OF SUNLIGHT

How Such a Strong Color as Yellow May Be Induced To Serve the Purpose of Domestic Decoration

A WIDE field is covered by the term yellow. It is capable of many interpretations, and is habitually used in similes of most contradictory import. Cheerful as sunlight, cool as a lemon, hot as mustard, pale as a primrose, gay as daffodils—these are a few of the antitheses that come to mind.

But speaking from the decorator's standpoint, yellow is a safe and successful color, even the abhored mustard hue can be turned to gold by capable hands. Everything depends on the tone and the surroundings. No color in decoration can be judged alone and apart from another color; one helps the other, and the best laid schemes can be marred by the introduction of a false note.

There is a large range to choose from, and although sharp distinctions are difficult to make among the subtle yellows, still it is just possible to divide them into two classes—the cold yellows and the warm.

The cold yellows, which verge on pale green and have a hint of grayness in their gold, may be compared with the pale, chilly tints of early spring in which something of winter still lingers.

The warm yellows, which run through gold into the fine tawny reds and russets of autumn, would seem to have absorbed sunlight and warmth into their composition, and these sunny shades are, on the whole, the safer choice. Certain of the spring shades—invaluable as they are for strange and original schemes—still need a little finessing in order to ensure their success.

The principal yellows used for oil and water plants are the following: Naples yellow; the chromes—lemon, middle and scarlet chrome; ochre, burnt sienna and raw sienna, which strictly are not yellows but warm and cold browns of a yellowish tinge; zinc yellow and Dutch pink, although this last is but little used. Of these, zinc yellow, lemon chrome and Naples yellow are cold shades, and the remaining are the warm shades.

Naples yellow is a color without much body and more or less transparent, therefore it is a good color for glazing, which means laying a color thinly over the original paint to give it quality and tone. It is used with zinc white or as a staining tint for enamel.

Chrome has a tendency to fade and consequently is not much good for water paints, it is better for paint in connection with white lead and oil.

Ochre can be used either with oil or for water paint.

From these pigments every gradation of yellow is evolved, from cream or buff to orange, from golden brown back to primrose.

Yellow has had its ups and downs; a rage for it has been succeeded, from time to time, by neglect. In the days of our grandmothers it was counted preëminently a suitable color for the stiff and stately drawing rooms of the time. Accordingly the ottomans and sofas, chairs and footstools were upholstered and buttoned tightly into silk or satin brocade, and curtains to match completed the admired yellow drawing room. To protect this fragile elegance, holland pinafores were made for every piece of furniture and popped on and off according to the occasion.



An old parchment yellow is especially valuable in a dining room where it can take a richer hue from the sunlight. Here it has been used with a mantel of cream marble and yellow surrounds, a gold carpet and beech colored velvet curtains

Yellow has once more come into fashion; people who a little while back looked askance on canary and gold, now demand the brightest without a tremor. But we use our yellow with a difference. Modern woman is at once thrifty and free from petty carefulness; she refuses to sew overalls for her chairs, but, on the other hand, she will not have the furniture done up in a silk too fine to be sat upon. The yellow room of today will have the woodwork painted and the walls hung with the chosen color; a ceiling will be gilt or colored in tempera; a saffron cushion will be placed here and there. In some such way we achieve our desire, a room to live in, not a room for show. The wonderful imperial yellow of China can be imitated exactly by using zinc yellow and white, and if it is for paint, the work should be finished with a glaze of turpentine to which a small quantity of gold size has been added—say, one in twenty—and a tinge of emerald green. This gives at once a beautiful and subtle quality to the work.

For a fresh and brilliant modern color effect, zinc yellow mixed with a little white is stippled on to a ground of emerald green. White mixed with raw umber, black and a little zinc yellow, will give that deep parchment color which just borders on yellow. This is an admirable treatment for the walls of a farmhouse or cottage where there are oak beams and dark furniture. A lovely treatment for the walls of a fairly large room is to paint them with middle chrome mixed with white, and then finish with a glaze which is made of raw sienna and black mixed in the proportion of about six sienna to one black. The effect of this is a yellow glow, the color of ripe corn.

Biscuit color just verging on yellow is highly popular and makes the best of backgrounds in any form—paper, water or oil paints, for a flat paint—one with a dull finish—ochre and white are the ingredients used, with a small quantity of orange chrome.

Gold is highly valued now in the decorative scheme of things. To get a dull gold look in paint, the mixture is middle chrome with ochre and white, and a final glaze is given with raw sienna and Vandyke brown. Beautiful as this is in appropriate surroundings, it requires good light and a certain spaciousness. With these, and in capable hands, it can be perfection.

For a good and simple yellow scheme that would be successful in almost any room, yellow woodwork is suggested, with an elephant gray paper and a pale yellow wash for ceiling and cornice. This yellow is made by mixing the zinc yellow with white, and for the woodwork, glazing with a little black and raw sienna mixed. The elephant gray is made from a blend of cobalt blue, flake white and black with a touch of vermillion.

Small wonder that yellow can never be long ignored. It gives the illusion of sun and light as no other color can. In cold north rooms its glow can work miracles, and at the same time it is not a hot color like scarlet; certain of the spring yellows are particularly cool looking. There is no reason why yellow should not be used in even what is known as a sunny room.

A LITTLE PORTFOLIO OF GOOD INTERIORS



The New York home of Joel Rathbone is a successful interpretation of the French manner. The library walls are of green paneling that surrounds built - in shelves. Carpet is taupe and the hangings green



Harting

In the drawing room pale blue walls, ivory woodwork striped in mauve, mauve hangings and a mauve carpet make an unusual ensemble. De Suarez & Hutton, architects, M. Vornz de Vaux, interior architect

Fuerman

The Chicago apartment of Mrs. J. F. Jelke is an excellent example of refinement in decoration. For background the dining room has putty color walls, the same tone being selected for the carpet. Draperies are of blue, green and tete-de-negre damask. 17th Century needlework covers the screen and serves for hanging. Fixtures are of dull gold and amethyst. Mrs. Stembridge Smith, decorator



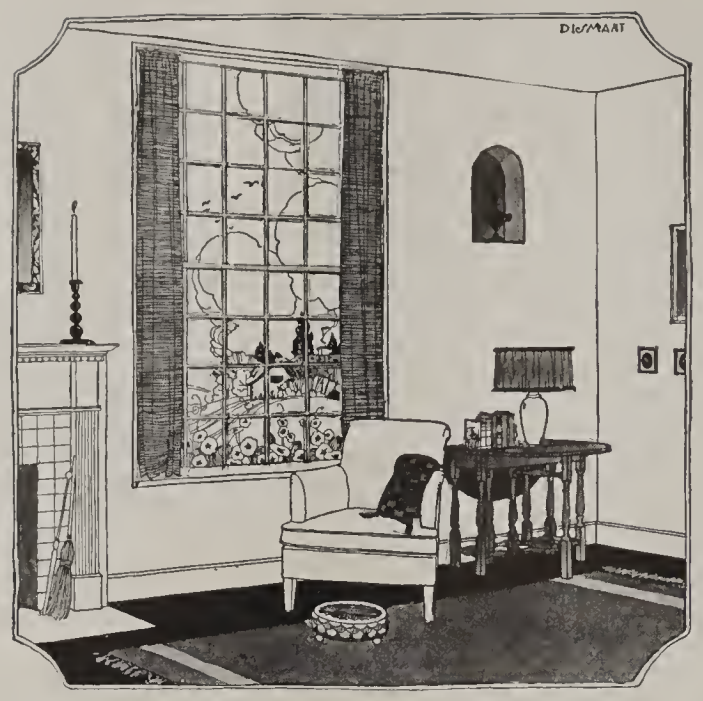
It is always a problem to give the room leading directly off the elevator distinguishing character. In the Jelke apartment a Chinese scheme was chosen. The room is circular. Chinese paper panels are set in moldings of bronze and black; the ceiling is red and the walls and woodwork are glazed down to antique yellow. Over the elevator door is a Chinese carving with old red silk curtains



One of the bedrooms is furnished in the French taste, with walls and carpet of biscuit color, a Louis XVI bed, with a canopy and curtains of light mulberry taffeta, old French satinwood commodes and some painted pieces



The spirit of Louis XVI is evident in the drawing room. It has antiqued putty colored walls and carpet. The curtains and sofas are in old blue damask with old amethyst and blue brocade pillows. Consoles are French



In the living room of what was once a box stall the owner's ingenuity created sand walls and flame colored silk curtains as a background for colorful furniture

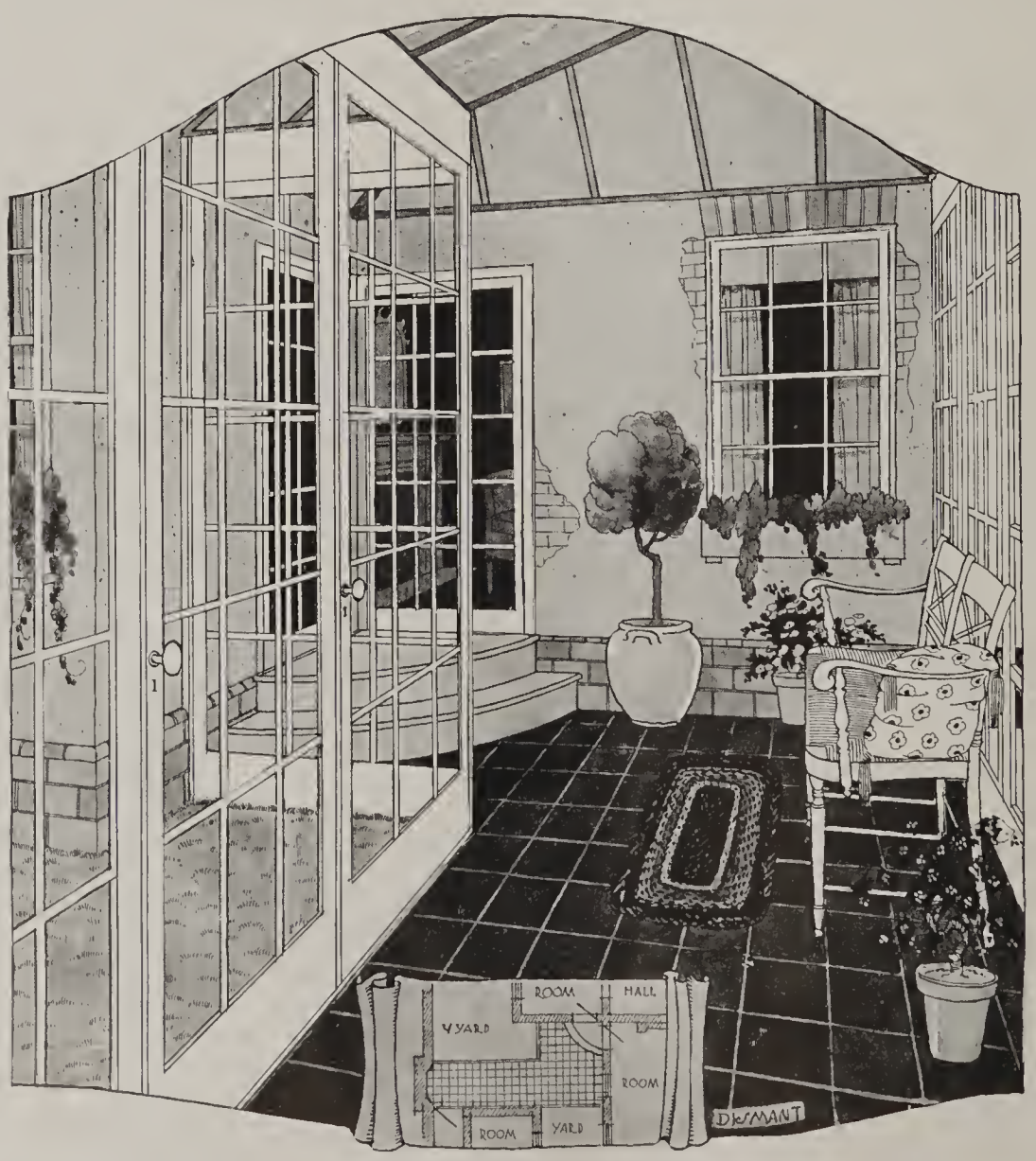
ADVENTURES IN QUAINTNESS

Which Led To a Community Country House, To a Canal-Side Cottage, To a City Courtyard and Finally To a Box Stall

ETHEL DAVIS SEAL

SOME day I look forward to my own broad portals and the eaves of a red roof low hung, tall chimneys and a row of sentinel lombardies; but before a roaming spirit has found beyond doubt its Innisfree, where peace comes dropping slow into the bee-loud glade, it has been my good fortune always to have happened to live in quaint places. Humble spots for the most part I might call them, as one counts worldly goods, but rich for me in artistry and beauty, costly in charm. No conventional, walled-in, tight apartments, no compactly built up rows, no Victorian mansions of the blessed, have seen these my gay adventures in roof-treeing, but in every one of them there has been a wall left open to imagination, a hearth fire holding dreams and visions, a road that curves from the door toward unexplored and cheerful venturings.

Anyone can share with me my penchant for unusual places; anyone can cast care aside and live the simple life where, mentally or actually, winds sweep free through open spaces, blowing away such cobwebby conventions as there must be room for the china closet, that it would never do to cut the carpets, that the garden planted by the brook would never thrive on the inexperienced tending of erstwhile city folk, that one would be forgotten of one's friends. Or, urbanly inclined, one need not fear to seize and sign the lease of the huge, balconied studio-room apartment with tall windows facing the no longer fashionable square. It is, at any rate, as beautifully open and green as it ever was, and undoubtedly more paintable, with its occasional straggling loafer and its skyward business buildings looming palely in the twilight.



Quaintness dwells in the byways of the city—in those remodeled nooks made livable by a few changes. In this city apartment house the dwelling back of it is annexed by a clever sunroom passage

Quaintness is an asset, a distinction, even when cloaking the kind of fine economy that is a reversal to proper standards that do not allow of lavishing everything on the front doorstep, a reversal of all sorts of pretense and display. With the determination to cast these from one forever and to be systematically and beatifically quaint, there will come the knowledge that one's friends lap up quaint settings like cream, and that an awed and lamblike world will promptly follow one's leadership and camp on one's most original trails.

After dark one evening, while candles twinkled in the windows of a straggling New England farmhouse, I knocked on its latticed door. My bag and baggage, sufficient for four summer months, surrounded me on the stoop; perhaps I quaked a little at finding myself alone at the portal of the only spot I had been allowed to come on this first gay venture; and being im-

pressionably young and quite fresh from art school, perhaps when the door of the house was quickly opened to me, in stepping across that threshold, the twig was bent the way the tree would grow, for the quaintness of the place was wellnigh indescribable. In responding to the welcoming of my hostesses, I caught only a fleeting impression of low ceiled rooms, a fire crackling on the hearth, mull curtains, dull yellow walls, and something in fine illumined lettering on a beam of the living room facing the door.

Soon I was to learn to love the lettered rafter, with its "Peace Be Unto This House And All Who Dwell In It," the dignified yellow and cream of the Common Room as they called it, and the dear people who had worked to make it all so charming; but that night I was lost in exploring the fascinations of my own room that they had given me: the walls covered with a William Morris rose-flowered paper, the rose-sprigged screen and bedspread, the pink-posied washbowl and pitcher, the ponderous white woodwork dating well back to Seventeen-something, the paneled white wooden window blinds that slid miraculously from the wall into place before the deeply recessed windows, thus hiding the bobbing candle flames from all possibility of a prying world.



The living room of "The Ark," the abandoned canal-side cottage

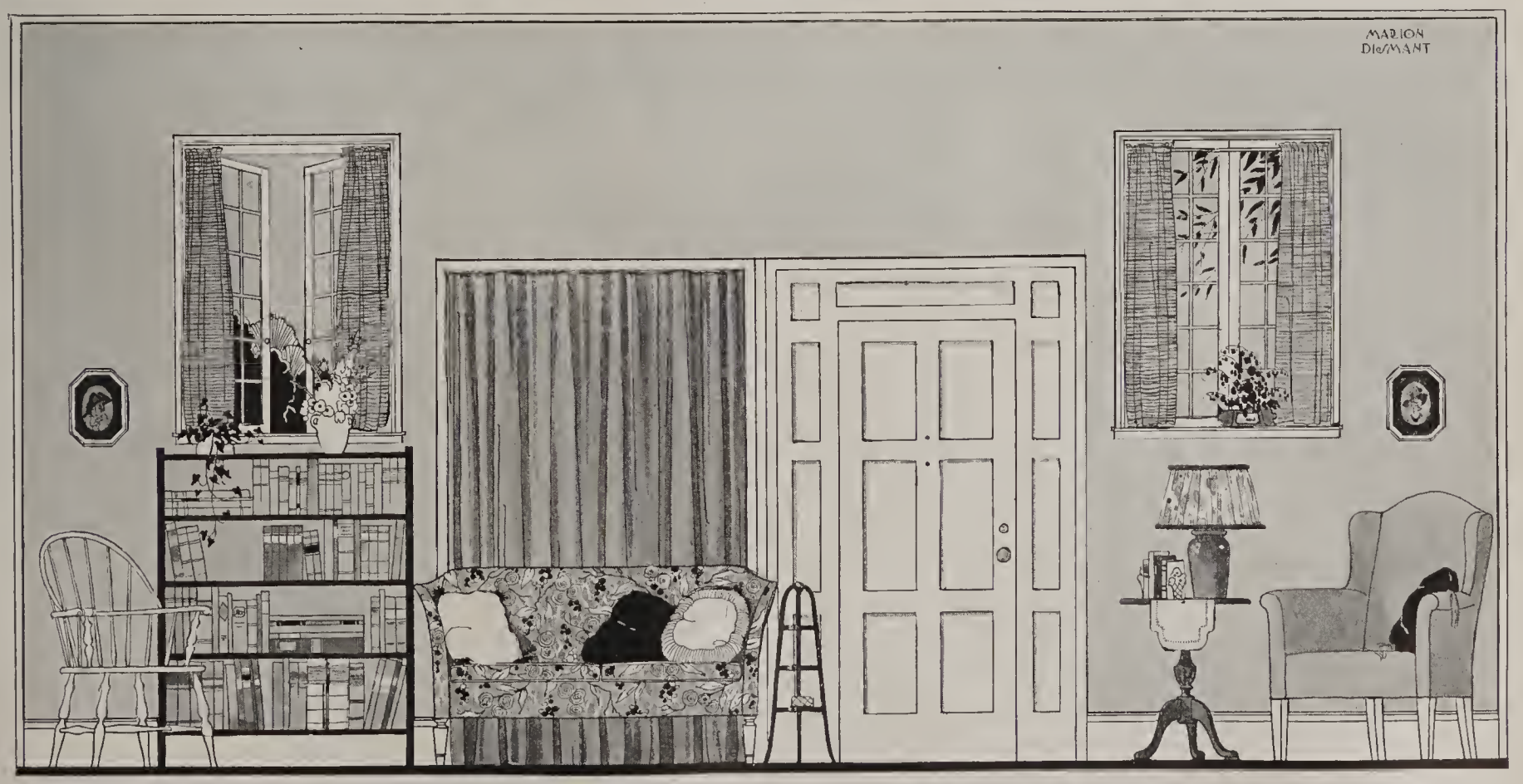


A bit of an Italian ruin is set down in a city backyard as a place for peace

In the house, which was used as a community summer home by a delightful group of women, many of whom are great in worldly fame but unpretentious in their everyday living, in this house it seemed to me there were countless bedrooms, and I find I still have a warm spot in my heart for anything akin to The Lilac Room, The Yellow Room, The Blue Room, and The Rose Room, which were some of the quaint names they called them.

The Lilac Room stands out particularly in my memory, for I "shopped" for the chintz that boasted flowering lilacs and delicious gray-green leaves on a white background. We papered the walls in a soft green and painted the furniture and woodwork white, while the floor was dull green. Such a delightfully summery place as it was! The dining room was a long and narrow room, with quaint windows touching the low ceiling, windows set generously into the two ends and one long side; there was a friendly fireplace, and a very narrow trestle table that ran quite the length of the room, with slat back chairs that pulled up to it comfortably. As I remember, blue gingham curtains were simply hung at the windows, and the

(*Continued on page* 74)



In the "Box Stall" the sliding barn doors were removed and a Colonial door put in one half, the other half being curtained in blue as a background for the sofa in figured linen. Lampshades are old rose and the pillows gold, jade green, old blue, flame, sand and orange colored. In its original state the "Box Stall" accommodated two horses. Renovated, it now makes an artist's home

FALL AND WINTER BLANKETS

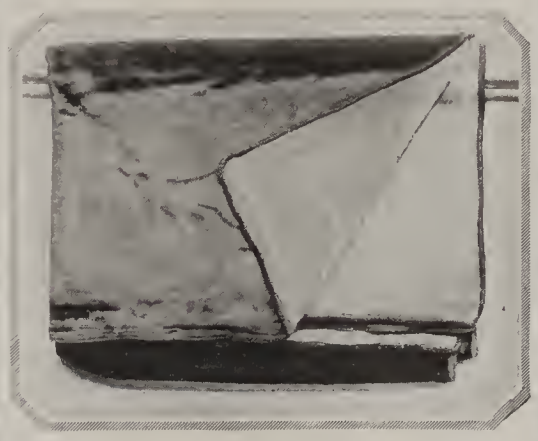
Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.





A soft, all wool robe suitable for a couch comes plain on one side and plaid on the other in different colors. Cloth bound it is $16.75; *with fringe* $13.75

(Above) All wool blankets in plain colors or with block border, $25 *each. White with colored stripes,* $25 *a pair*



Two thicknesses of soft plush in various color combinations make truly an ideal robe for a boudoir. $42.50



Above is a homespun woolen blanket which may be had in plain colors or an all-over plaid. The couch size is $23.50. *In a double bed size it is* $29.



(Right) An all wool blanket bound with taffeta is pink, light blue, rose, Copenhagen, heliotrope or yellow on one side, and white on the other. 60″ *x* 90″, $18.50. 72″ *x* 90″, $21.50

(Below) Single blanket in a cotton and wool mixture 66″ *x* 82″ *in all colors,* $5. *Wool plaid blankets in various colors,* $13.50 *a pair*





The pale parchment moons of honesty hang from their long slender stems with a peculiar fragile grace. Place them with an isolated light striking upwards into the mass of white, dried seed cases



Among the long-stemmed dried plants the Chinese lantern is particularly suitable for winter decoration. Massed together, its fairy lanterns give vivid color to brighten a dark corner



Pampas grass has its value in a hall or other large room. Cut the stems short so as to show only the feathery tops



Of the smaller dried blooms, helichrysum is one of the most charming because of its shape and natural beauty of color. This prim arrangement would be suitable for a writing table

DRIED FLOWERS FOR WINTER DECORATION



Mauve statice, a peculiarly graceful plant, is one of the least artificial in appearance. Place a bowl of it in a sunny window where the light can strike through the pale flowers



Harting

In the farmhouse of Mrs. Edwin Rowland at Syosset, L. I., the living room has white walls, hydrangea chintz curtains, some Sheraton and painted pieces and plain green rugs



A chintz in rose and turquoise blue curtains one of the bedrooms. The rug is gray, the spreads yellow bound with blue and the walls and woodwork are cream

SIMPLE FURNISHINGS FOR A FARMHOUSE

MRS. EMOTT BUEL
Decorator



Against primrose yellow walls has been used dining room furniture of yellow and turquoise blue. The chintz has vivid fruits on a black ground

THE CULTURE *and* CARE *of* PALMS

Although Sturdy, the Palm Appreciates and Responds To the Niceties of Cultivation

E. BADE

THE propagation of palms from seeds is a very interesting but rather a tedious process, as they often require a year or more to germinate. Before sowing the seeds, a cut is made in the seed coat which facilitates germination. Having been treated in this manner they are placed into a light soil to a depth a little more than their own thickness and stored in a place of 75° to 80° F. The pots should be covered with glass plates and the seeds kept moist. If these rules are not rigidly followed a longer period of time will elapse before the roots make their appearance. Palm seeds must be planted as soon as they have been received from the tropics; the month or the season of the year is not a determining factor.

After germination the young plants are transplanted into small flower pots, where they are placed so that the seed coat just lies on the surface of the soil. The long roots, which are bent so that they will find sufficient room in the pot, show a predilection for forming spongy roots at this spot. Only when the roots lie against the walls of the pot where they absorb air, which is a vital necessity for them, can palms grow profusely and luxuriantly. Care must be taken not to injure the roots nor to break off the seed coat.

The seedlings are again transplanted when the rootlets have completely filled the pot. If one has used one-third lawn soil, and two-thirds of sandy humus for the first transplantation, then one uses one-half hot-bed soil to each one-quarter of lawn and humus for the next. To those palm varieties which have many root-hairs, a larger percentage of humus is given.

When the palms have passed their first year they develop, with careful and attentive cultivation, into beautiful plants. They are not friendly to continual change. In quiet places not too far from an open window they will unfold themselves, given uniform attention in regard to temperature, moisture, and cleanliness of their leaves, into admirable showy plants. They should be somewhat shaded against the burning rays of the summer sun, but the rays of the winter sun may strike them with all their force.

The majority of the palms which are kept in the living room do not stand in need of so much heat, nor are they so difficult to take care of as is commonly supposed. In spite of their warm and sunny habitat, the greater part of them become accustomed to a temperature of 60° F. During the winter months some varieties even endure lower temperatures, although palms never have a definite period of rest. When they are taken from a greenhouse and

(*Continued on page* 94)



Palms have a decided decorative value, but they should not be permitted to dominate an interior



(Left) Its fearsome botanical name—Chrysalidocarpus lutesceus—need never deter one from using this palm



(Center below) A common type of house palm, known to botanists as Diplothemium humilis



(Right) A third type, suitable for use indoors, is the Chamaerops humilis, a broad-leafed species of graceful form

GARAGES, SITES AND ENTRANCE DRIVES

This Solves The Problem of Housing The Car and Providing It With Adequate Approaches and Turn-Around

J. C. CAMPBELL

THE building of a garage these days is only second in importance to the actual building of your home. The locating of the site for this garage and the construction of garage drivers require a great deal of thought as well as some knowledge of the requirements. Most grounds have the advantage of a number of spots appropriate for the site of a garage. It is the aim of this article to point out the advantages of certain sites, how to plan the garage drive and how to design the most practical approach.

If you have not built your house, it is a fairly simple matter to place the garage in exactly the right relationship to the house, but if you are merely adding this building to grounds already planned and a house already built, much more thought must be given to the subject. The size of your lot and the topography of the land will to a certain extent, govern the selection of the site. In most cities the fire ordinance requires that a garage if not fireproof must be at least 15′ away from the house. If you are building the house, however, you will probably insist upon a fire-proof construction with a garage beneath the house, which makes for convenience and economy. The foregoing suggestions would obtain only on small places. On a large estate where separate servant quarters are provided the garage would be placed in this group which, as a rule, equals about one-fifth of the total area of the house accommodation.

When a man is driving his own car he will, of course, want it in the basement of his house if possible, if not, as near as the fire ordinance will allow. It must be placed where the grade is suitable, to avoid the expense of much grading, and where there is adequate drainage. Directness of approach and turning areas have a great bearing on the selection of a proper site and the approach from house to garage must be easy and direct as possible.

Once the garage is built, the approach from the street has to be considered. For safety there should be a right angle entrance so that the approach from both directions of the street should be equally safe. The type of street entrance will depend to a certain extent upon the character of the street and the existing gutters. Where the gutter is deep a cross-over is necessary, but where it is shallow an incline from the gutter to the sidewalk level will serve. At this point it is well to make the rise as gentle as possible as all quick rises between street to ground may mean danger. Where it can be arranged a concrete incline is perhaps the best means of approach.

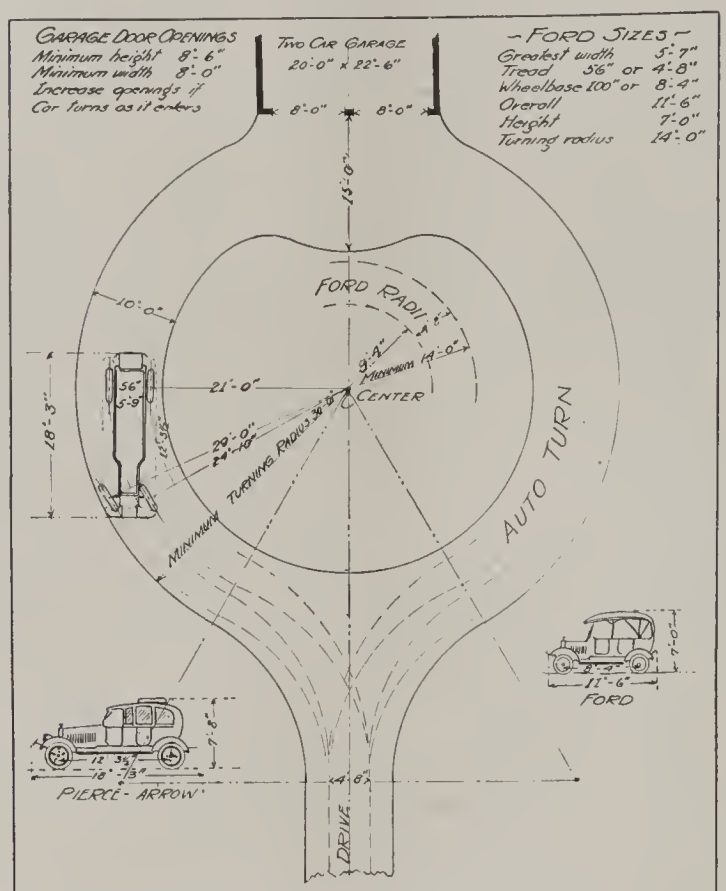
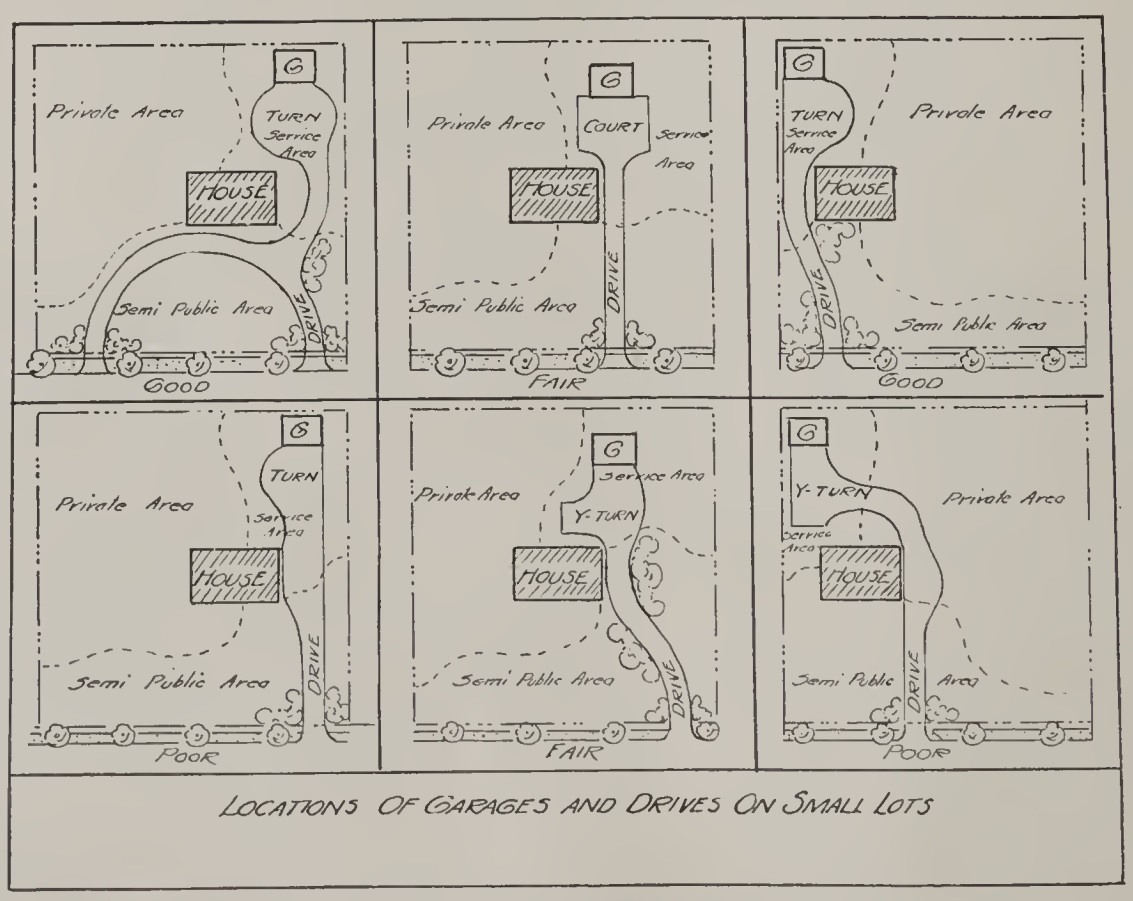


DIAGRAM FOR MINIMUM TURNING RADII FOR LARGE AND SMALL AUTOMOBILES BASED ON PIERCE-ARROW & FORDS

It is obvious that the size of the turn-around will depend upon the wheel base of one's car. This shows how it is calculated

So far as possible the entrance to the property should reflect the character of house and garage; formal for the great estate, informal for the little country place. Whatever treatment is used in building the entrance it should be kept appropriate in size, shape and type. Where the entrance leads to a little garden, plants can often be easily arranged to suggest a gateway and are preferable to an elaborate architectural feature.

While the entrance from the street should always be as direct as possible, it need not necessarily lead straight to the house or garage. It may pass near the front entrance, thence to the kitchen and then to the garage. The illustrations used in this article, showing the placing of garages in relation to the house and the placing of driveways with wide and narrow turnings, will prove immensely helpful to anyone's planning to build a garage on a small place.



LOCATIONS OF GARAGES AND DRIVES ON SMALL LOTS

Each type of small lot presents a different problem in locating the garage. Do not make the approach to it too conspicuous. Where space permits, use a circular turn-around, otherwise plan for a Y-turn which necessitates backing the car

As the drive enters the property it may be either a simple runway, or a complete surface of any of the following materials,—crushed stone, all-cinders, tarvia, oyster shell, clay, brick or concrete.

In regard to the merits of the use of these various materials for the construction of the driveway; crushed stone is serviceable, the color is excellent and it is not expensive, but it does require constant care if much used; cinders are also serviceable, the best kind are steamed, very porous and have the advantage of draining readily, but it is not easy to keep a good surface if a cinder driveway is much used; tarvia is a good surface but rather harsh in color; oyster shells are excellent when obtainable, but the color is not interesting; clay is an excellent temporary surface, rather unsatis-

factory in bad weather; bricks of various patterns form an interesting surface, decidedly surviceable, appropriate for a formal treatment of a driveway, but rather expensive; concrete is very durable, simple to construct; it is, however, harsh to the eyes and hot in the summer time.

If there is a rather long driveway to the garage, it is an excellent idea to have it curve so as to permit planting which would partially hide the service portions of the house. In a hilly country, the laying out of the driveway must somewhat be governed by the slope of the land, and the planting, too, must meet these conditions if it is to be made effective.

The average drive should be from 9′ to 10′ wide; as it approaches the main entrance of the house it is sometimes advisable to have it flare out to a width of about 15′, this will enable an incoming car to pass the one standing at the main entrance.

The ideal foundation for a driveway has a certain percentage of clay, but not enough to make the road



The garage and farm buildings on this country estate in Illinois provides a grassed plot encircled by the drive

dangerous in wet weather. If a drive is made on new ground where filling has been used a considerable time should be allowed for the earth to settle and become firm before the surface material is put on.

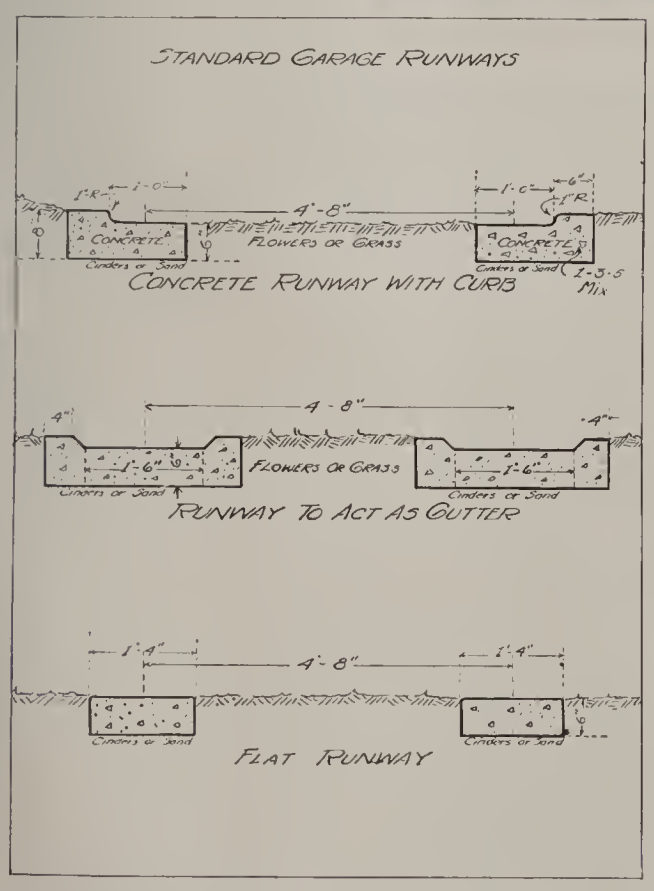
Driveways cannot be considered as an ornament to the property, hence should be made as inconspicuous as compatible with their utilitarian purpose. Once built, they cannot be easily changed without incurring considerable expense, hence it is well to have a definite plan at the outset, with all problems satisfactorily solved, to avoid mistakes which are irritating and expensive.

An important consideration in these driveways is the turning areas for large cars. Failure to arrange for these in planning drives will often lead to much trouble and expense. This difficulty is interestingly solved in one of the diagrams which illustrate this article.

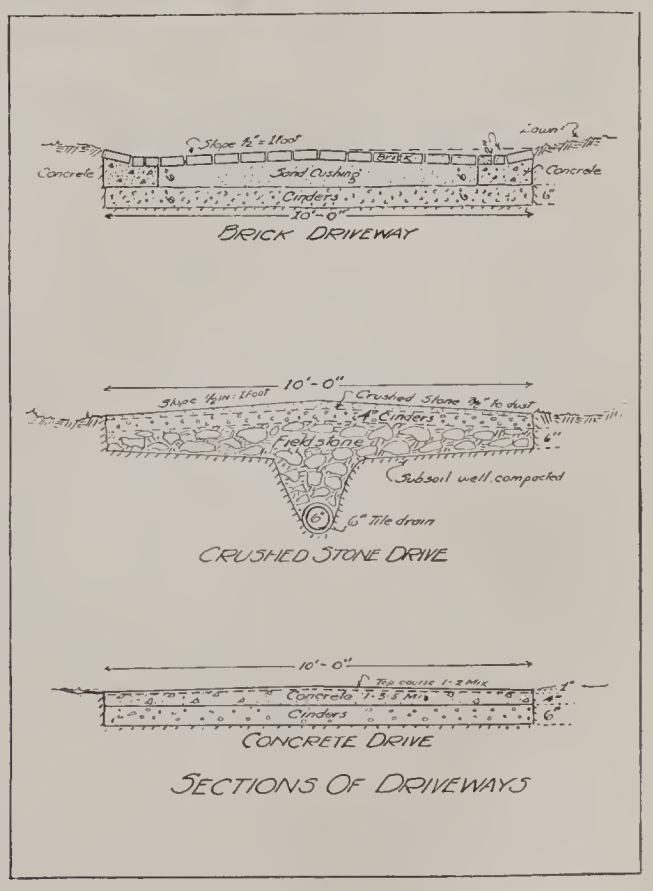
Often the size and contour of a lot with the buildings located on it will not permit a circular turn; in this case, a Y-turn near the garage solves the problem. This Y-turn enables the driver to back his car around with the least amount of effort, and to bring his car into position so that it will head straight out to the driveway. The Y of the turn should be at least 15′ deep with an adequate amount of curve to give an easy swing in backing the car.

Of course the choice of material used will depend largely upon the material in house and garage. This will bring the driveway into the general building scheme and enable it to slip quietly into its place. The location of the drive, as already explained, must meet the convenience of each particular point — entrance, kitchen and garage; but with these facts faced, much help and general information can be secured from a careful study of the illustrations shown here; some very difficult problems are successfully met in these sketches and much light is thrown on the placing of graceful, practical driveways in small spaces.

Shelter is provided for four cars, with servants' living quarters above. On one side are dairy stables



Three types of garage runways are shown here, with the necessary measurements and variations in construction



Each kind of driveway has its own practical feature and the type chosen will depend on the site and one's purse

DECORATING OUR FOUR WALLS

By Filling Them with Portraits of Past Houses and Gardens They Create a Livable Atmosphere and Make Distinguished Backgrounds

MURIEL HARRIS

THE decoration of our four walls has ever been an entrancing problem, whether to the child, to whom they are clearly surfaces made for scribbling, or to the Medici, who outran the conventions of his time by placing upon his walls Botticelli's Primavera. Walls have always been decorated or deliberately not decorated, have even, in the gold-frame era, been "furnished." The difficulty now is to decide between the respective merits say, of Egyptian mural paintings and the Japanese blank walls with their removable kakemonos or, better still, to evolve something new.

Wall decoration might be divided into two main classes—the movable and the permanent, and the two schemes have alternated fairly regularly, whether in the form of the old tempera church paintings or the worst floral design beloved of the paper hanger.

The picture itself is, of course, really only wall decoration in a movable form and able to survive change or damage to the building. It is not so long ago since pictures were regarded purely as wall furniture and a blank space created horror in the mind of the beholder. Then came the reaction of the blank wall and the black-frame etching; the Morris wall paper



On a previous estate Mrs. Robert Stevens created this formal setting for a pool. She later copied it on her newer place at Bernardsville, N. Y.

Hewitt



Hartins

with its fidgety designs, still a welcome relief from the old pea soup decoration or the heavy crimson, suggestive of after-dinner apoplexy; black walls and gold walls and silver walls and so on.

The change came rather gradually. There was the precedent of the Italian painted walls and ceiling, which were easily too cheruby, too blue-skyish. Also, Botticellis and Michael Angelos were not to be had for the asking.

There was the French paneling upon which Louis Quinze parrots and tulips flirted gaily. This was all very well for a boudoir or a parlor. The designs were conventionalized and so did not demand attention enough to become boring.

There was the Futurist wall painting — all lightning and

(*Continued on page* 66)

When it came to decorating her bedroom walls, Mrs. Stevens covered them with views of her former garden. The original is shown above



Tebbs

The chimney end of the attic furnishes the chance for creating a delightful guest room. Closets can be built in each side of the fireplace and the ceiling above it coved, as here

A PAGE OF THREE UNUSUAL ROOMS



Harting

The bathroom in the New York apartment of Charles Slayter is part of a Directoire flat and is furnished in an unusual and amusing manner. It has a refreshing blue and yellow color scheme



Noticeable features of this bathroom are the figured towels by Mr. Slayter, the long mirror over the bathtub and the mirror above the washstand which is surmounted by a Delft placque

Keep the nursery simple, as this one in the home of Francis Boardman, at Riverdale, N. Y. Cupboards are of rough pine painted pumpkin yellow and the floor broad oak boards pegged down. Dwight James Baum, architect



Gillies

MIDDLE PLANTS FOR THE PERENNIAL BORDER

This Backbone of Herbaceous Bloom Offers a Great Variety in Color and Form of Flower and Foliage

H. STUART ORTLOFF

THERE is such a host of possible claimants for the important position of middle foreground in the perennial border, that it is only a process of elimination to secure just the ones we desire to work out our plans, and to secure our idea of a pictorial array. It is not, however, an easy process, for there are a number of things which we have to know and take into consideration in order to secure the best results.

First, perhaps, is color. Some, like the brilliant reds and purples, will on the slightest pretext declare an open feud on certain pinks, yellows and blues. Then it is necessary to use lavishly a number of peacemakers, such as white and pale yellow flowers, or plants with much foliage and few or later blooms. Then, too, color is an important factor in working out special arrangements or ideas in gardening.

We must know the average or the ultimate height of plants in order to give them a correct location so as to obtain the best possible arrangement. It would never do to hide some short but lovely little beauty behind a tall, luxuriant plant, which will delight us with its bloom only late in the season. The smaller plants must be favored and given a place of vantage in the front, behind the edging plants.

It is easy to talk knowingly about "riots of color" and "continuous bloom," but in order to obtain such utopian perfections we must be well aware of the time and duration of each and every plant we use, and then perhaps we fail. It is a hard problem to solve. Many have divided their gardens, or their borders, up into sections, each given over to a particular period or season. Others resort to inserting potted plants, and remove the faded ones. But it is possible to get in one garden, or one border, an average amount of color



Foliage varies with the types of delphiniums. The type of flower is distinctive

at all seasons if one will not object to a few masses of foliage at times, and an oversupply of color at others. There will be gaps, that cannot be helped, unless we give the garden almost unceasing care, digging up and rearranging all summer. Who wants the labor in a garden to become such a burden as to make it cease to be a joy? Careful arrangement in the first place, with an eye to the season and duration of bloom, will go a long way in eliminating these gaps and pauses or making them few and far between.

Another important consideration is prompted by the fact that many of our garden beauties flourish and then disappear, foliage and all. We must value the effect of good foliage as well as bloom in selecting plants. If a plant has a foliage which is not persistent after blooming, but which is a valuable addition for its color, then we must place beside it another plant, which has full and excellent foliage, in order that it may spread out and obliterate the unseemly gap left by its neighbor.

Many plants have stems which are so limber as to bend under the weight of bloom. Then it is necessary to plant around them lower and stiffer plants to bolster them up, or taller ones to hide unsightly but necessary stakes.

If we become acquainted with the characteristics of the flowers we use, which answer these questions or requirements, we will be able to decide what and where to plant, but we still must consider the important question of how to plant. It is hard to lay down a hard and fast rule of thumb to cover all, for each individual plant varies in many ways. One gardener says, "Allow a square foot to each plant," but when questioned he has to admit that he does not give each plant a square foot, but plants according to common sense. We all have a certain amount of this Yankee quality, but it is a hard task to apply it to planting. We are at a loss how to begin. So we just offer the old English rule of allowing one-half the ultimate height of the plant between each one. That is, if a



This border is composed of middle and back perennials—spirea and delphinium. Each presents a marked individuality in foliage and flower. Contrast the long spikes of the delphinium with the feathery character of the spirea



The day lilies have a foliage which is long, narrow and apt to droop



While the foliage of phlox is not striking, the flowers form wonderful panicles



Except in the very formal garden there should be no effort to place varieties of one size and height in a straight line. Middle plants may be occasionally advanced to the front, forming little bays in which to harbor the smaller varieties

plant when it is full grown is 4′ high, we will allow a distance of 2′ on all sides.

Now if we follow this rule you can readily see what thin and scrawny results will follow for the first year or two, or until the plants have matured. There are two remedies for this. One is to cut the rule in half, and plant thickly for immediate effect, then as the plants begin to mature, thin out. This of course means extra work and added expense. The other remedy is to follow the rule, but fill in the spaces between with annuals and potted plants. Then you have a full border, and when the first frost comes these helpful fillers gracefully disappear and leave the room to the developed plants.



Columbines are carried on long stems rising from tufted foliage

The foliage of peonies is cheerfully green most of the flower season





Japanese iris has a foliage quite distinct from that of the German. It is also taller

Some may believe that any flower will grow in any soil, but the majority will agree that a little care and attention to individual requirements will be repaid a thousand-fold by more luxuriant bloom. So it behooves those who are of this opinion to search out and to observe these requiremnts, in order that they may be repaid.

The following list of perennials is far from complete. Those which are given, however, have been selected from various sources with attention to their merits for the important location of the middle foreground. The most necessary characteristics and important cultural hints have been included for the guidance of the reader.

White Tansy (*Achillea Ptarmica fl. pl.*—The Pearl) An abundance of small white flowers in little round balls from mid-May to mid-October. The foliage is of little value, as it is so fine. Pick all flowers before they turn brown on the stalk. Any good garden soil with plenty of sun. Plant grows about 2′ high. Allow 18″ between plants.

Propagate by division in October, water well before and after the operation, and do not divide too closely.

Japanese Windflower (*Anemone Japonica*) — Beautiful large white or pale rose-colored flowers in September and October. Grows 2′-3′ high. Leaves mostly in clumps at the base, very decorative. Thrives best in rich loam, prefers slight shade, but will grow in the sun. Should be mulched in summer and kept moderately moist to obtain good flowers. Propagate by root division preferably in the early spring. Slight winter protection.

Columbine (*Aquelegia leptoceras*)—A number of species. Sky-blue (*Cærulea*) and clear-yellow (*chrysantha*) are the best ones. Leaves are large and handsome. Should be treated as a biennial. Propagate by seeds

(*Continued on page* 90)

HOW TO GROUP FURNITURE

A Room Is Successful When the Furniture Finds the Place Where It Best Affords Convenience and Comfort

RANDOLPH W. SEXTON

AN important point in the final effect of a room, although one which is not given the proper attention it deserves, either by amateurs or professionals, is the correct placing of furniture. Too often is a room of good plan and design entirely lacking in necessary sociability and informality, if not by the poor selection of the furniture, by the entirely improper placing of it. A room with properly placed furniture should give one, when entering, the effect of welcome, inviting you in and, furthermore, to sit down and be comfortable. Very often we seem to have to stand in the doorway and hesitate before finding a chair which gives this invitation.

Are there any rules and conventions which can help us to place furniture properly and overcome this failing? Yes, to a certain extent, although all rules in art have to be backed by common sense and good taste.

The best results in placing furniture in a room are obtained by considering the different "groupings" which the room requires. For instance, in a living room there is generally a "music group", consisting of piano, stool, lamp and chair; the "lounging group" with davenport, table, tabaret and lamp; the "reading group", composed of chair, lamp and bookcase; and these groups, though distinct, must be so connected that together they form a perfect ensemble.

In a Typical Room

Supposing as an illustration, we here consider the placing and selection of the furniture in a living room 15′ wide and 25′ long with fireplace, doors, and windows as shown—a typical room. (Figure 1.) The first question to settle is—are we to have a piano in the room? For there is no way of changing either the size or design of a piano, except in the choosing of a grand or an upright, and in either case there is generally only one proper place in the room for a piano when the matter of steam heat, draughts from doors, and sufficient wall space are given proper consideration. Aside from the piano and one of even more importance in proper placing, is the davenport, both on account of its size and the practicability of the piece.

A davenport is a piece of furniture designed strictly for comfort, seldom having any good features in design aside from its covering, and at the same time helping materially to accommodate more people in the room, as three or even four persons can easily be seated on it at once. For this reason the davenport should be placed as near to the center of attraction in the room—in most cases, the fireplace. From an architectural standpoint as well, is there anything in the design that plays such a prominent part in the decorations of the room as the fireplace? By giving the davenport this important place in the room, all other pieces immediately become subordinate to it and must be placed with this in mind.

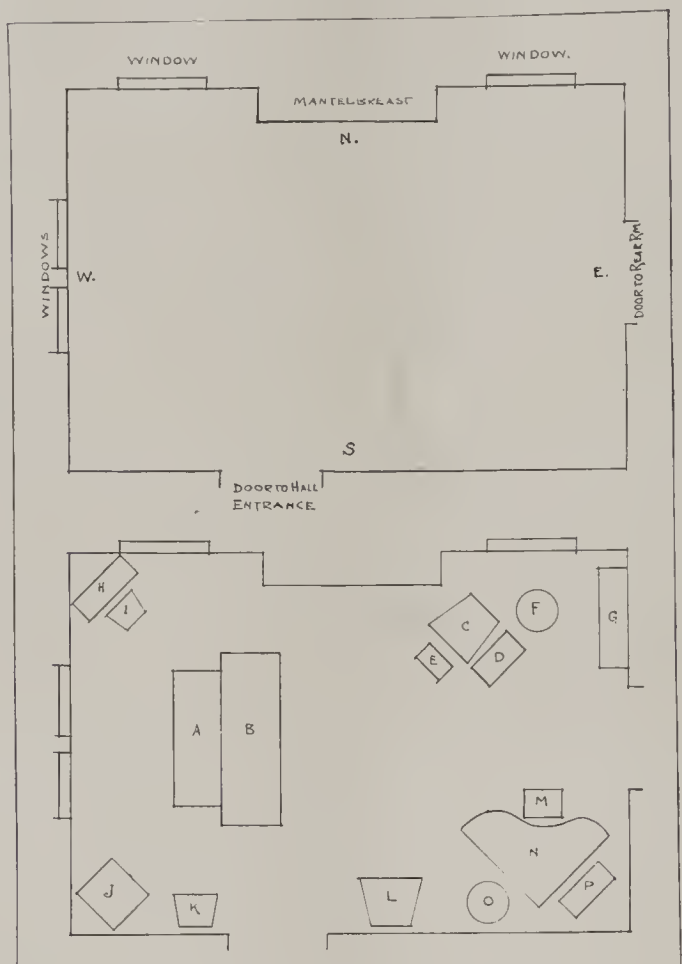


Fig. 1 & 2, A—table; B—davenport; C—easy chair; D—tabaret; E—footstool; F—lamp; G—bookcase; H—desk; I—desk chair; J—Victrola; K—side chair; L—armchair; M—bench; N—piano; O—floor lamp; P—piano bench

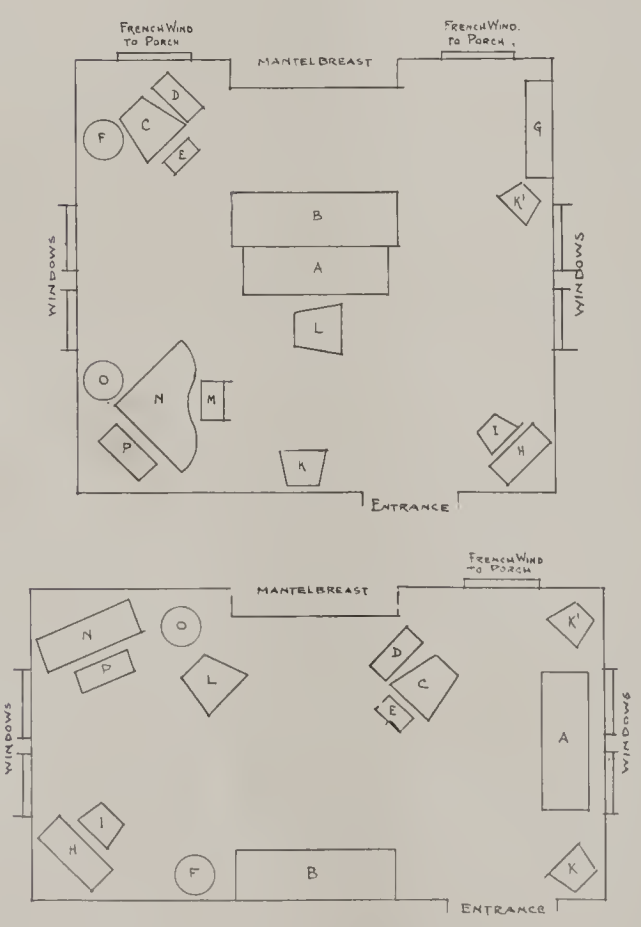


Fig. 3 & 4, showing a solution for a square type of room and for the long, narrow type. The groups are natural and easy

To return now to our typical plan—suppose that we are at once confronted with the placing of a grand piano in the room and the selection of the remaining pieces are left to our good judgment. It can easily be determined that there is only one wall of the room—the south—against which we can place the piano, as all other walls are eliminated by windows and doors. Here it seems that both the southwest and the southeast corners are available, but as it might seem that the piano were too near the entrance door in the southwest corner, besides being in direct line with the draught naturally coming through this opening, we decide to place the piano in the southeast corner with the keyboard facing the room, allowing the frame work of the instrument to take up as little room as possible. To complete this group, we will place a floor lamp by the piano stool in the corner and then take up the next important matter of placing the davenport.

The Davenport Group

Although it might seem cozy and even practical to place the davenport directly in front of the fireplace, still there are always arguments against this layout, especially if the room is narrow in proportion, and besides, many people cannot see anything sociable about a room with the back of the davenport facing you as you enter the room. So in the case of our typical room, it seems best to put the davenport at right angles to the hearth, for in this position it gives the invitation as you stand in the doorway, and at the same time is directly in front of the center of attraction of the room—the fireplace. To complete this lounging group we suggest an oblong table back of the davenport, supplying space for magazines, books, etc., and also a place for a lamp, as one often desires to sit or stretch out on the sofa to read.

A good point to add right here is that the effect from the street seen through the front windows—the table with its cheerful setting of a lamp, magazines, books, and perhaps, a vase of flowers, all adds to the proof that a table is not out of place there.

The next consideration is the reading group and we have left a very desirable place at the other end of the fireplace for it. Here we will first put a generous easy chair and beside it place a small book stand, which

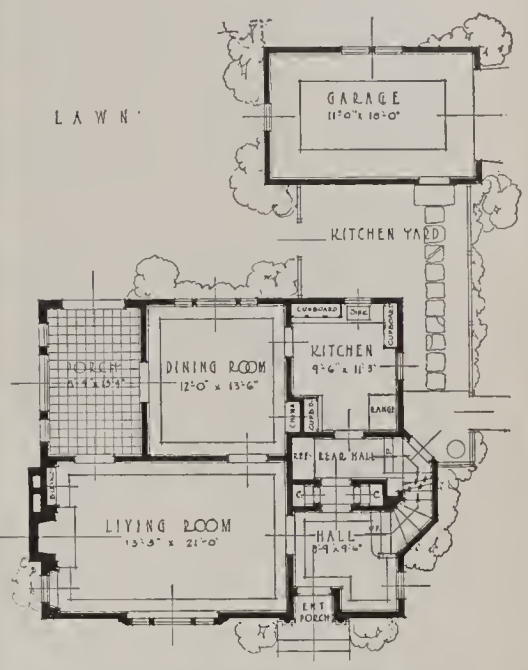
(*Continued on page* 70)

FOUR GOOD AMERICAN HOUSES



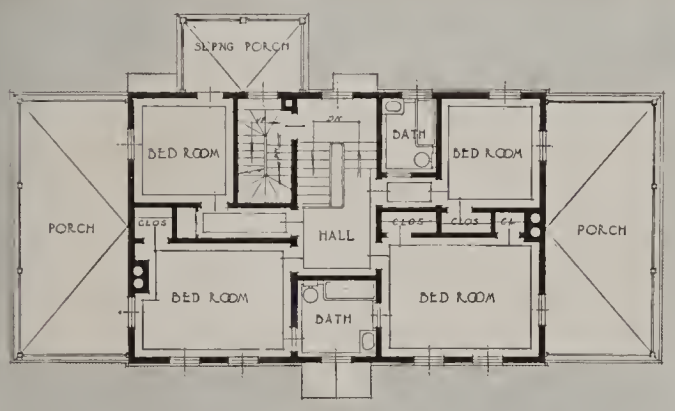
Gillies

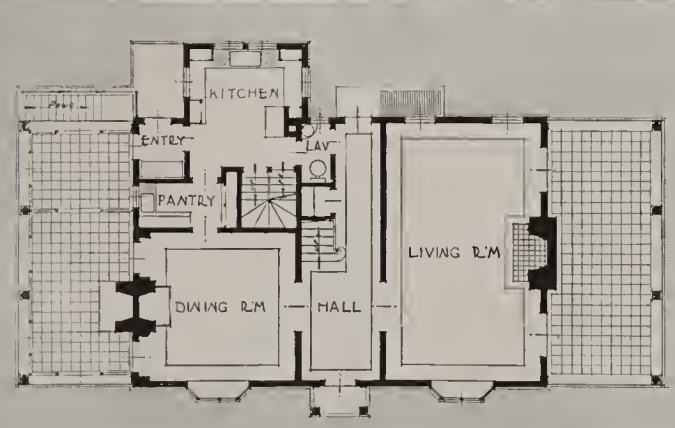
The home of Edward P. Schell, Riverdale, N. Y., is New England Colonial with variations, the porch, of course, being a modern detail, although its balustrade is copied from an old "captain's walk." Inspiration for the bay windows was found in some old shop fronts. The walls are of "ship-lap" construction—wide boards laid on flat. These are painted white. The shutters are green. Dwight James Baum, architect



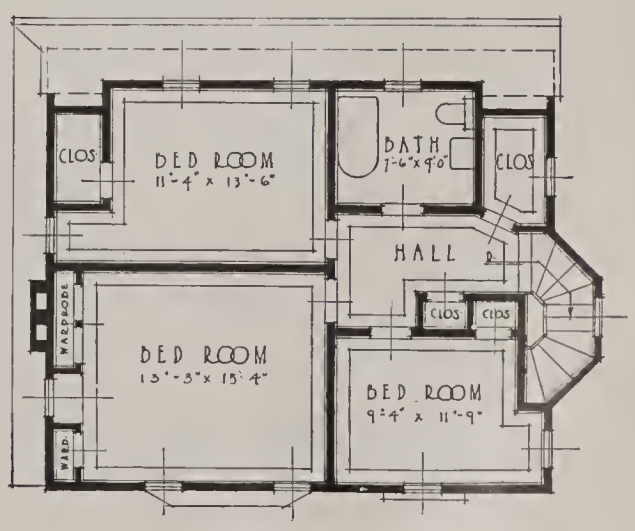


A characteristic American design has been used for the home of Frederick G. Nash, at Auburn, N. Y. The stained shingles of the front façade are pleasantly relieved by ornate door trim and the shallow bay window. At this end is an enclosed porch, with lattice on each side the door. The pent roof is an excellent detail. Carl C. Tallman, architect





A feature of the plans of the Schell house is the double enclosed porch. The rear part is used for breakfast and the front as a supplementary living porch for cold weather, this end being furnished with a fireplace. Upstairs the hall is kept down to a minimum, giving plenty of chamber space and room for closets. A sleeping porch is an addition to this floor. The attic houses a servant's room and storage quarters



The Nash plans show an unusual position for the living room. The hall and stairs are at one side, with the kitchen, dining room and porch in the rear. Upstairs are three bedrooms and a bath. Built-in wardrobes and an abundance of closet space are attractive features





Gillies

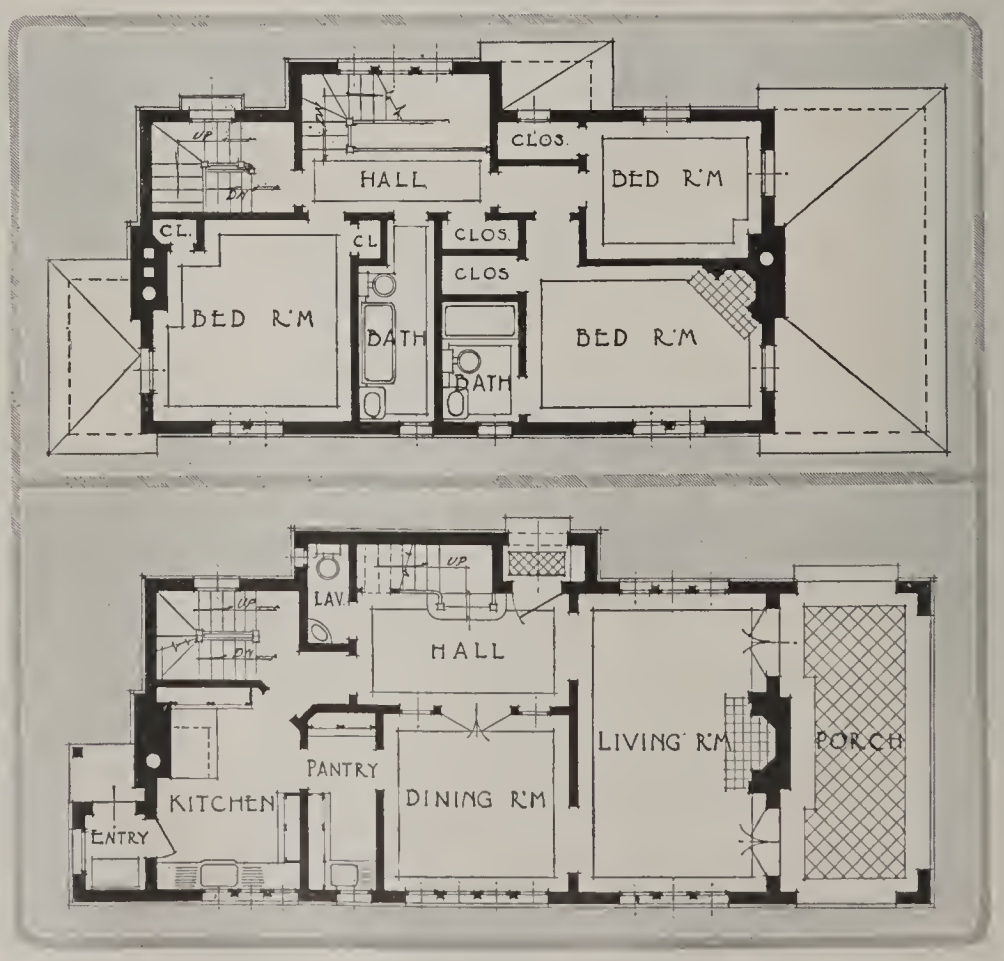
As the garage was a later addition, it was tied to the property by a service gate and wall. The service entrance gives on to the kitchen. The value of the stucco wall can be seen in this illustration—the surface it presents for shadows and the background for vines

As the house faces north, the stairs and hall were put on the north side so that all the rooms could have southern exposure, save one which faces east. The service stairs are quite separate and afford privacy to the rest of the house. The two masters' bedrooms are furnished with fireplaces

Warm gray stucco walls, pea green trim and dark green shutters make the home of Frank Rollins, at Fieldstone, N. Y., a colorful ensemble. A big stair window gives the effect of a two-story hall. Dwight James Baum, architect

The entrance is set in a jog and the door is approached through an arch and outer vestibule. This leads on to a wide hall that opens on the main rooms of the first floor and the stairs







Gillies

While English in origin this interpretation of half-timber is amply American. It is used on the home of Rodney Hitt at Rye, N. Y., of which Edson Gage was architect. The entrance is in the rear court close to the garage. The window arrangement here is quite unusual

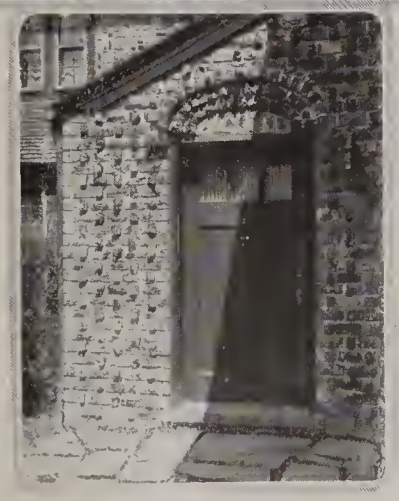


Genuine half-timber, of which this is a good example, consists of the exposed beam frame with brick or cement nogging. The brick can be laid in different designs that give an amusing variation to the wall surface. Instead of the usual casements double sash windows are used

House and garage are built as one unit on an L plan. The front of the house is given to the main rooms and their attendant porches. A dressing room close to the entry is a feature. The stairs, which are quite compact, come down in a corner of the living hall

One entire end of the second floor is occupied by the owner's suite, consisting of a large house-width chamber, bath, dressing room and sleeping porch. This group is distinct from the others. All chambers are arranged in suite, with baths, dressing rooms and sleeping porches





An interesting variation is found in the lower wall, where brick headers, occasionally broken, are advanced, making a roughish surface



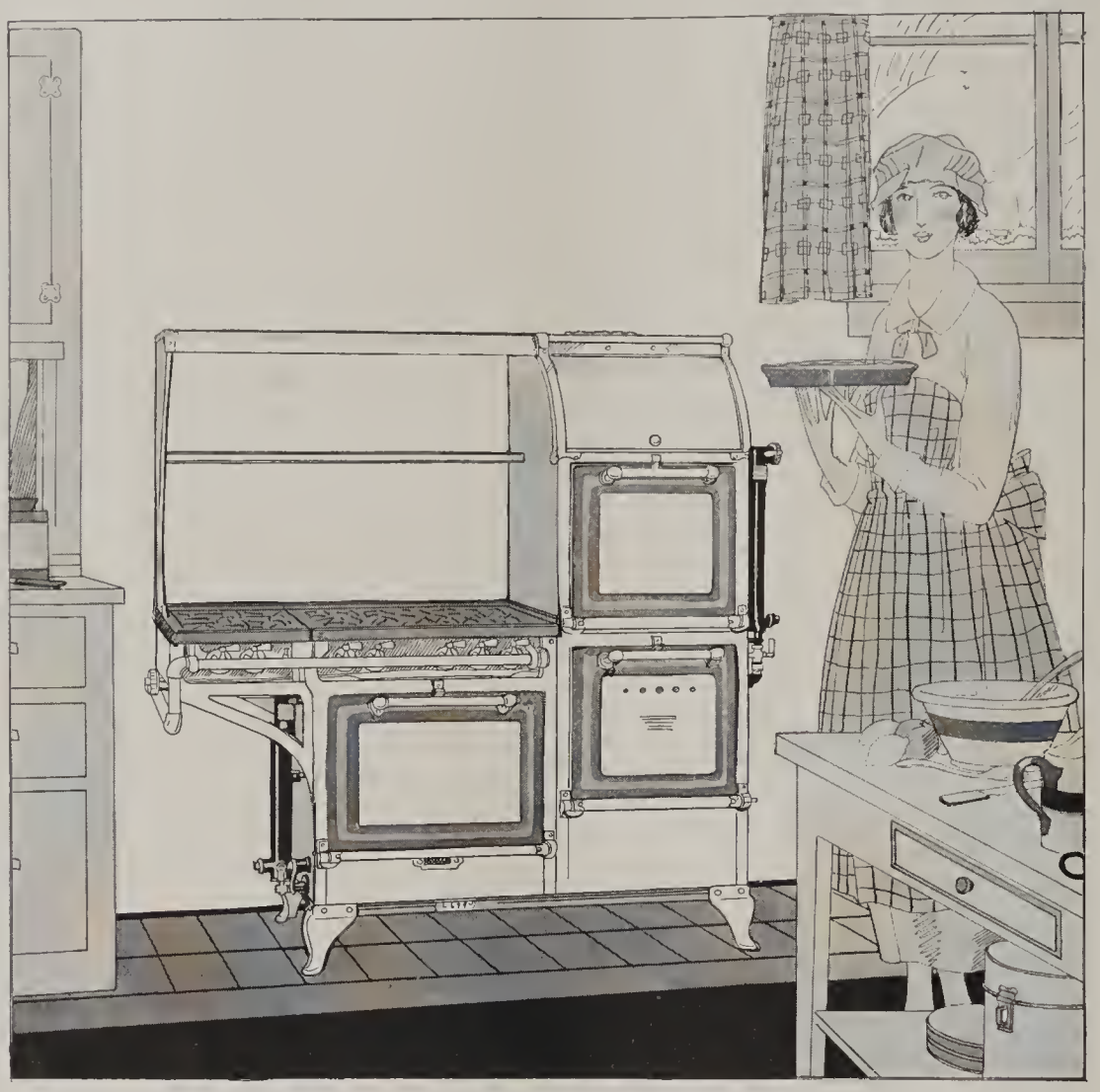
TAKING GUESSWORK OUT OF GAS COOKERY

Which Is Accomplished by Purchasing a Good Stove With Modern Heat Regulating Devices

ETHEL R. PEYSER

THE points in buying a gas range are for the most part the same as in purchasing an electric range. It must be of the best material, cast iron or sheet iron or a combination of the two, the ovens usually lined with steel, upon which is baked aluminum or a vitreous enamel. Enamels are more expensive but their sanitary value is great. Everything must be of the best quality, no seams or roughness can be allowed to catch food or odors, and the stove manufacturers must give you a guarantee of almost everlasting life.

Stoves today are made with and without shelves, some have the ovens above, some below. But where the oven is below it is a great boon to have the top at least 32″ high—38″ from the floor is better, so that the oven is sufficiently high to obviate back breaking, and the cooking surface high enough to eliminate the back bend for the ordinary cooking processes. Ranges today are built so that there is absolutely no guess work either in management or accomplishment.



Among the all-enamel ranges is this type, equipped with heat regulator. Food can be boiled or cooked in the oven, without using the surface burners, even when baking is going on. Courtesy of the Clark Jewell Stove Co.

New Devices

A recent improvement is a stove with an oven heat-regulating device, absolutely controlling the temperature. This device is used by domestic science cooking schools, as it proves that cooking must be an exact science. No especial training is required to handle this device, and it has no working parts to get out of order; the temperature is simply controlled and maintained by the turn of a wheel.

This enables one to bake without opening the oven door. A chart is supplied by which you can cook any kind of dish, the time, the temperature and the necessary decreasing or increasing of the temperature being given clearly.

One new type of stove has the smooth top. It looks not unlike a coal stove. It has no aching voids for things to spill into, nor can pots tip over into yawning chasms. This saves a lot of needless irritation, which is important with the present high temperaments of cooks and housemaids. This stove stands 38″ from the ground.



Features of this range are the flue connection and enamel splasher. Courtesy of the Michigan Stove Co.

The Top

An interesting feature is that the whole top becomes heated and is usable, whereas in the ordinary four-burner top only four utensils can be used at once. This top is connected with a flue which draws the heat, so that there is no waste of gas. If necessary, the lids can be raised and the flame from the burner will just tip the utensil, the proper position for flames. The oven in this range is so planned that it can be opened from the bottom with either hand. Another stove has a top that is semi-smooth and semi-spider, allowing you both systems.

Should a vessel spill over in the "smooth top", the top catches the overflow and it is simply washed off instead of the usual pulling out of the tray and the messed-up burner plate, which must be scraped and cleaned. This range is made tall and narrow, ready for the small as well as the large kitchen.

All gas stoves today have the automatic lighter, which gives one freedom from the use of matches and makes gas nearly as convenient as electricity. Of course, gas is hotter in summer than electricity, and to obviate this many of the stove makers produce marvelously contrived combination ranges of gas and electricity.

Some stoves have plate warmers above and some have a shelf open and available on which to warm dishes, which also makes a convenient rack for dishes while the rest of the meal is cooking.

Nearly all stoves are equipped with broiling chamber, baking oven and wire shelves. One, particularly convenient, has, instead of the two full-sized shelves in the large oven, one shelf divided into two pieces, allowing for more elasticity in plac-

ing different dishes in the oven.

In the stove which has the oven heat-regulating device, there are many of the fireless cooker features with some of its drawbacks eliminated. For example, it has no thick walls which eventually become impregnated with odors of past meals; the time in pot watching is eliminated; you can do other work and yet be sure that your cooking is being done well. So much of the cooking can be done in the oven that fewer burners are necessary. This type is made in sizes varying from 35″ wide and upward.

Regulating Heat

When you are ready to put the whole meal in the oven, your instruction card will tell you the correct temperature to set the thermostat. You can then leave the oven unwatched for a period of three to four hours. No preliminary cooking is necessary; in fact, the things can be put on in cold water if necessary; furthermore, the cost of cooking is no more, and sometimes less, than with the old-fashioned hit or miss method.

Canning with this oven is simplicity itself, as there is no need to lift the big containers to the cooking surface.

Many people prefer the fireless-cooking, oven gas stoves. These are excellent when made by the best manufacturers and certainly help the servantless house greatly. But keep your ovens more than spotless.

The old-fashioned methods of finding out if your oven is hot are as follows: Poking your head into the oven, perilous; thrusting an unoffending hand therein; browning pieces of paper or a bit of flour; burning the gas and letting it go at that; gauging the size of the flame: but these are unreliable, for everyone feels the heat differently and the quality of paper varies and atmospheric conditions differ. How many times have you cooked the same thing the same way, and have had success one day and failure the next. What waste —and how discouraging!

With the particular stove in question, the novice soon becomes an expert. As much of the cooking can be done in the oven, not so large a surface stove need be bought; a small family can actually use a two-burner surface.

Burners

The burners on all the best stoves are regulated by the gas companies, from whom it is wise to buy, unless one is purchasing the installed, made-to-order stove.

One firm emphasizes its burner because it spreads well; it claims there is a saving of gas, which is quite true. This stove also stresses its glass oven door. Now the glass oven door is a fine thing, but when meats are being cooked, the glass becomes greased, and unless cleaned off at once may leave furrows.



The heat regulator is a simple device placed on the side of gas ranges whereby the housewife can control the temperature for various dishes. Courtesy of American Stove Co.

The cabinet stove is the type used practically all over this country. It sets on high legs and has the oven (top or bottom), warmers and shelves. The stove without shelves is not called the cabinet style. Usually the cabinet has the ovens to right or left or below the cooking top. Some of these stoves have a separate splasher on the side of the back wall or the side wall; this is not absolutely necessary if the stove is so finished that the splashing will wash off easily. Some stoves are completely enamelled, including splasher; others are just blue iron or polished steel. Of course, there are the expensive enamelled stoves which only have to be washed for the dirt and dust to slide off.

The vital thing in the gas stove is the burner and its regulation. Nothing will compensate for poor burners, poor insulation, poor heating. Some stoves are so made that the linings come out and can be easily washed and greased with kerosene thus keeping them in excellent condition.

The gas supply pipe when installed with a stove should be not less than ¾″ bore. Some companies advise making an iron pipe connection with a union coupling.

The best results for the gas range would be had if connected by a stove pipe to a chimney but great care should be taken to avoid a down shaft. Much moisture in a stove, which will slowly destroy it, denotes this down draft presence. Yet sometimes the flue connection is a nuisance, as it is at other times a necessity. In some districts the flue is necessary by ordinance.

Top burners must be frequently cleaned and when they are removed the drip pan can be cleaned too and the space in which the drip pan rests. Wipe off dust from the air mixer, that is, where the air enters the burner to make the flame cook. Grease your oven linings occasionally and your stove will wear longer. If your stove happens to have a porcelain enamelled broiler pan, take it out when not broiling in that oven.



The advantage of this type is the smooth top. It also stands 32″ high. Courtesy of the Wm. Crane Co.

Range Facts

Don't use a big flame when food or water is boiling. Nearly all the good stoves have air

(*Continued on page 94*)

SNAPDRAGONS FOR BEDS AND BORDERS

Planted In Masses The Newer Varieties of Antirrhinums Give Broad Effects of Color

A. H. COLTART

THE present popularity of the old-fashioned snapdragon is undoubtedly derived from the profuse blooming of the new and improved varieties. Though the scent is scarcely noticeable, the antirrhinum is greatly favored by bees, and although this causes a great difficulty in securing tree seed from one's own garden, it has contributed to the variation of color now obtainable. Moreover, by careful planting many of the subtlest tints have now become fixed in the skilled hands of the seedsmen.

Since such variety is offered in seed with so many improvements in type and color, it is without doubt advantageous to obtain fresh stock annually. At the same time until a standardization of names and colors is accepted by the growers, the confusion of choosing from a descriptive catalogue can only be avoided by noting the exhibits of seedsmen during the season at the horticultural shows, and making up a list to one's own choice.

A few years ago the colors offered were limited to white, yellow and red, together with mixed variations of the stripe and spot kind—now, happily, rarely seen. Innumerable new shades are, however, now available, and will remain true to color. The chief development has been in pink and coral, and the shades from buff to orange. Some of these have become very popular, such as "Nelrose" (which is described as "old rose, shaded blush, with a small lemon blotch on lip") and "Bonfire" (intense apricot, shaded old gold, with deep golden lip). The blending of pink, apricot and orange snapdragons is extremely effective when they are planted in isolated borders, while the yellow and white varieties are admirable in the main flower border in conjunction with blue perennials and silver foliage.

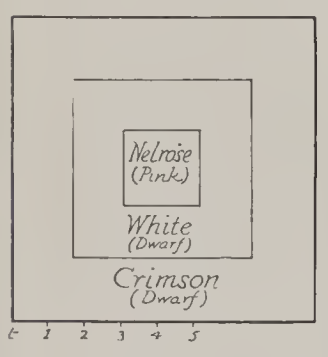


"The Queen of The North" is a beautiful white variety and is remarkable for its prolific flowering. This and the other newer colors promise to give us a revival in antirrhinum popularity

The latest development is an effort to produce a mauve shade, which in time will, no doubt, be called "blue" by the seedsmen. Recently a variety of this has been offered under the titles of "Mauve Beauty" and "Lilac Queen", but the shade is somewhat unsatisfactory as yet, and lacks the brilliancy of the other varieties of snapdragon.

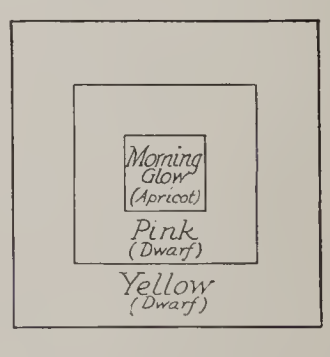
Antirrhinums are still classified in three sections—tall (2′ to 3′); medium (12″ to 18″) and dwarf (under 12″). In planting out, the question of height must be considered with the object of getting the taller varieties to the back of the border. In the foreground, or in beds near a path, the dwarf type is very effective with its close set mass of blossom, and it deserves to be more popular, although some years ago this type was pilloried in a popular book on gardening as "an

(*Continued on page* 88)



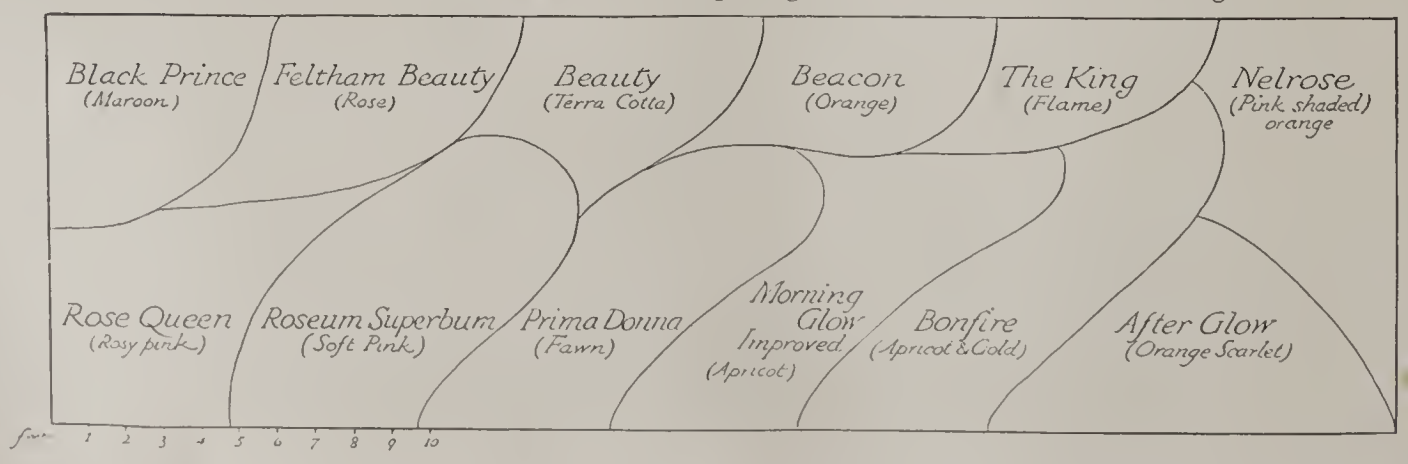


These four effective arrangements of snapdragons for separate beds afford nicely blended groupings of color. In setting them out the tall varieties should be planted 15″ apart, the medium 12″ and the dwarf types, 8″





A Thirty-Five Foot Border of Snapdragons—Rose shaded to Orange



This bed will make a subtle variation from full pink to flame. Taller varieties are set at the back

About twenty-five plants of each variety are required on the scale shown in this plan for a 35′ bed

THE ANCESTOR OF THE SKYLIGHT

STRANGE as it may seem, both the skylight and the chimney are lineally descended from the same ancestor. It is apparently a far cry from either the skylight or the chimney, as we now know them, back to a common parent, and yet both had the same beginning. Although that single parent stock, judging from the present utter diversity between the two lines of its offshoots, might well be supposed to have sunk into the obscurity of a remote past, such is not the case. The original ancestor is still distinctly in evidence and actively functioning architecturally. With the lapse of time it has taken on a somewhat more flexible character than it formerly possessed and assumed a more pronounced decorative emphasis without, however, losing its clearly utilitarian capacity. This common ancestor of skylight and chimney is the louver.

In order to understand fully the value of the louver to us and to grasp the manner in which we may advantageously turn it to our own ends, we must glance for a moment at the facts of its development. Its original historic duty was to afford an outlet for smoke, before fireplaces, in the familiar form which we know them, were constructed and when the fire was kindled upon an open hearth in the middle of the great hall. Thence the smoke rose to the ceiling and passed out through the opening in the roof. The derivation of the word, from the Norman French *l'ouvert,* the open place (anglicised as louver, and in several other forms as well), thus plainly indicates the primary purpose—ventilation and the exit of smoke.

The lighting function of the louver, by the introduction of glass into the openings, was a later development, after fireplaces with flues were constructed against the walls and chimneys were built. Hence the louver became a lantern. First the progenitor of the chimney and next, by a transference of function, the immediate antecedent of the glazed cupola and the skylight, the conversion was easily and quite naturally effected merely by removing the louver boards or slats, that kept out the rain but allowed the smoke to escape, and replacing them with glass. Today the (*Continued on page* 68)



An excellent design of louver is found in a barn in Broadway, Worcestershire, England. Top and base are sheathed in lead. The lower portion is open for ventilation and the top glazed to admit light



The louver is really an architectural crown, and is as becoming to small buildings as to large. Thus, it has been used on an architect's studio in Philadelphia. Mellor & Meigs, architects



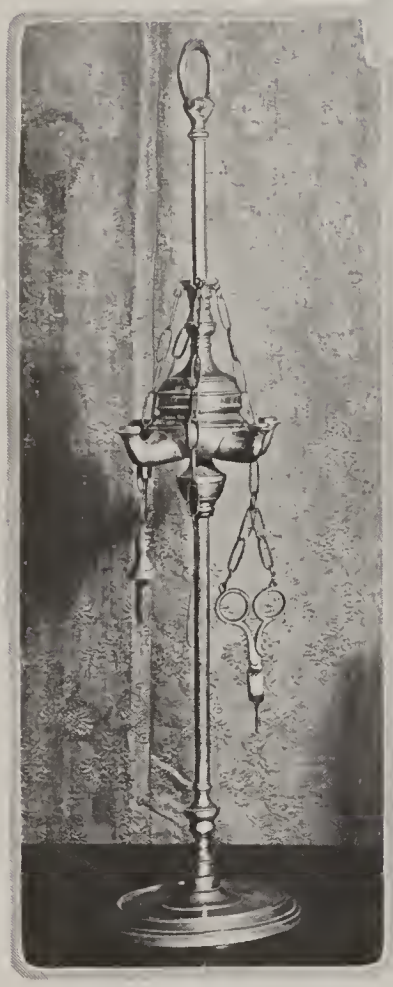
The bell-topped open louver of the Moravian Sisters' House in Bethlehem, Pa., is surrounded by a balustraded platform. In New England houses this platform extended along the entire ridge forming the "captain's walk"



2001. *Since the usefulness of one's desk depends upon a good writing set, this suggestion will be welcomed. The pad measures* 19″ *by* 13″. *The set comes in either old rose or French blue leather.* $21 *complete*



2002. *On a bedside stand, an occasional table or a desk this lamp with a French figure base would be in good taste.* 16″ *high over all. Shade* 10″ *wide. Complete, silk shade, any color,* $45.30, *which includes tax*



2003. *The decorative value of an old Roman lamp can best be appreciated when it is silhouetted against the chimney breast and used as a mantel decoration. This reproduction in brass,* 24″ *high comes at* $12



2004. *Reproducing the lines of an old Spanish candlestick, this wrought-iron light has unique charm.* 15″ *high.* $15 *each.* 2005. *Colored candles to fit,* $1 *each.* 2006. *Behind it is a pewter bowl,* 15″ *in diameter,* $15

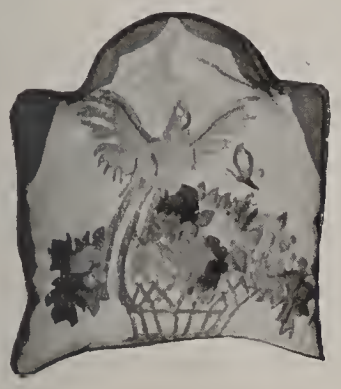


Those desirous of obtaining period silver will find a tempting suggestion in this Georgian silver tea set. It is fluted and has ivory knobs. 2007. *The tea pot,* $165. 2008. *The creamer,* $95. 2009. *The sugar bowl,* $105. 2010. *The silver vase,* $37

FOR EARLY CHRISTMAS SHOPPERS

GIFTS TO DECORATE THE HOUSE

These may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City. Kindly order by number.



2011. *This odd-shaped linen pillow to fit in back of chair comes in many designs and colors,* $40



2013. *Italian pottery candlesticks in blue or yellow,* $13 *the pair.* 2014. *The bowl is* $18

The combination of this bowl and candlesticks suggests a table decoration in a country house



2015. *Round linen pillows in different colors and designs, such as this, are to be had for* $38

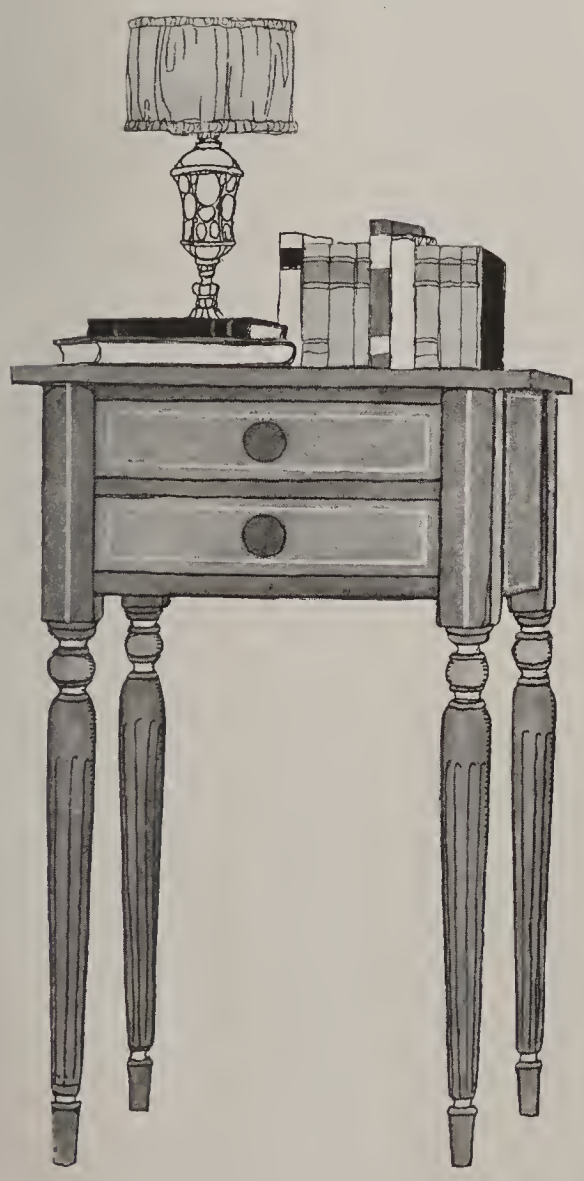
(*Below*) 2012. *The bedside table can be finished to match any color scheme. The top measures* 18″ *by* 18″, *stained,* $15.40. *In gloss enamel, it is* $16.90. *Rubbed enamel,* $18.40



2017. *Suitable for a Colonial type of house comes this eagle brass door knocker.* 7″ *wide,* $5

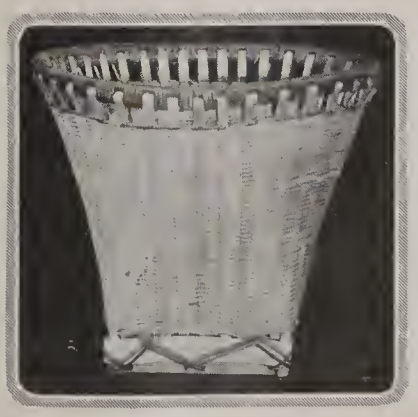


(*Below*) 2016. *The butterfly table is a design well known in early American furniture. It is now available in reproduction,* 25″ *high. Top* 24″ *by* 30″. *Gloss enamel finish,* $32.25





2018. *An individual baking dish in oven-proof ware of cream crackle with brown decorations is to be found at* $1.50



2019. *One of our insular possessions—Porto Rico—sends up this scrap basket for Christmas. It is of natural colored straw trimmed with deep tan straw.* $3.75



November — THE GARDENER'S CALENDAR — Eleventh Month



Winter mulching of the cane fruits and shrubbery borders is an advisable precaution



Dig a good deep trench where the root crops can be stored in straw or dead leaves



Gather all the pumpkins, late squashes and other vine crops before hard freezing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
A haze on the far horizon, The infinite tender sky, The ripe, rich tints of the cornfields, And the wild geese sailing high; And ever on upland and lowland, The charm of the goldenrod— Some of us call it Autumn, And others call it God. —W. H. Carruth.		1. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.	2. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	3. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	4. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	5. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.
6. Poinsettia, limes and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.	7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	8. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	9. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	10. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	11. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	12. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.
13. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.	14. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	15. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	16. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	17. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	18. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manures is very helpful to their continued success indoors.	19. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.
20. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	22. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	23. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	24. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	25. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	26. At this time all hardwooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.
27. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.	28. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	29. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	30. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.			

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

THE gardener knows only one law—discipline. For something of the painful discipline that makes saints and martyrs makes the exquisite flower and the sturdy plant. He cuts off twenty blossoms to give perfection to one. He trims back the vine that it will bear abundantly. The humble celery he makes to suffer entombment in the earth that it may become white against the day of its harvest resurrection. Lashed to a stake like Joan of Arc, the consuming spirit of the rose blossoms into unforgetable loveliness, and the gladiolus strains flaming arms to the sky.

"From start to finish he must impose discipline—but also he, himself, is subject unto it. Patiently he watches the metamorphosis of seed to flower. Vigilantly he protects it against pests and the fury of the elements. The first frost reduces most of these to a chaos of withered stalk and blackened blossom. The second, the third annihilate them altogether. He who has disciplined the soil and lain obedience on Nature that his endeavor bear greater fruit, lo, he, himself, then knows the discipline of winter!"

—Henri Cachou—"De Sept Champs."



Bulbs for forcing indoors should be started outdoors in sunken pots for six weeks



Light, friable soil is good for bulbs intended for forcing. Start several batches at intervals



Peppers can be cut and hung upside down in a dry place for ripening



The fallen leaves are an invaluable mulching or compost heap material. Store them out of the rain and wind



Late autumn or winter is one of the best times for moving large trees or making new plantings. Keep the roots intact



The salt hay mulch is valuable for strawberry beds and other plantings that need protection from winter soil heaving

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With Monarch Strips, windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube, a further distinction from strips which fit in a wooden groove, makes double-hung windows slide like they had ball bearings.

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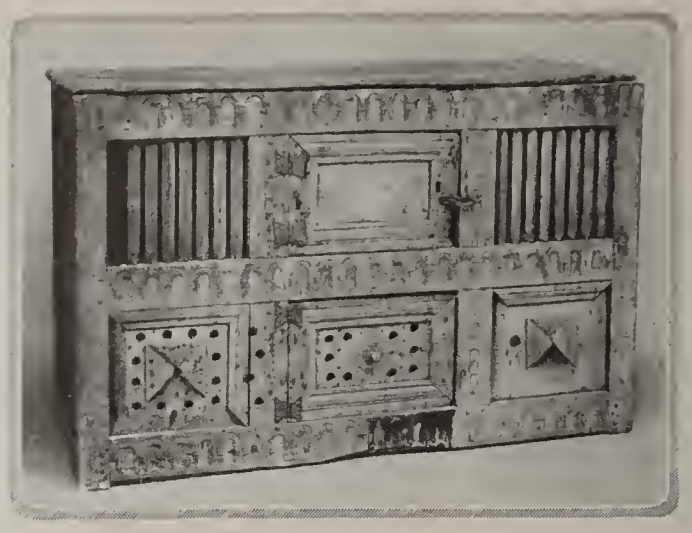
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The livery cupboard was really used to store bread and wines for immediate consumption. This example is English oak from about 1600

Cupboards of Olden Times

(*Continued from page* 29)

of gaining access to the under chest was inconvenient, doors common to both compartments suggested themselves. At first the woodwork was severely plain and without ornament. Locks and iron clasps secured the contents. Such cupboards maintained through the 14th Century.

While the chest, from which the cupboard evolved, was decoratively treated by the Italians, as their painted *cassones* show, Italian cupboards remained undecorated through the same period that found the Italian chest receiving elaboration. In the Northern country, however, cupboards as well as chests received painted decoration.

Throughout the history of the evolution of the cupboard it has exhibited the influence of the architectural styles and taste contemporary with its production. But one must note this fact: that cupboards for domestic use were made by secular craftsmen, while monastic craftsmen probably produced all the early ecclesiastical cupboards, wherefore there is evident two somewhat distinct sorts through the earlier periods.

One authority tells us that a cupboard is a "fixed or movable closet usually with shelves, a descendant of the credence, or buffet, whose characteristic was a series of open shelves for reception of drinking vessels and table requisites." The mediæval credence was a combination of table and cupboard. In the 15th Century it was an article of domestic furniture and not for ecclesiastical use as many suppose. Probably not a single 15th Century English-made credence has survived Time's vicissitudes. These early credences were, undoubtedly, the forebears of the buffet and the sideboard, both of which articles must therefore be regarded as cousins to the cupboard.

Those mediæval cupboards of Gothic design having pierced woodwork traceries, were used for the storage of food and were called Almeries or Dole Cupboards. In Mallory's "Morte d'Arthur" we are told of books being placed in the Almeries at Salisbury and here we discover the bookcase's debt to the cupboard.

In reference to the use of the word *armoire* to designate cupboards, it is reasonable to suppose that in the days of old when knights were bold, their beautifully wrought suits of armour and harness were required to be near at hand. There was no relegating them to dingy attics when not in use, for there was no telling when a knight might be called upon to don his armour and sally forth. Again the armour and harness did not lend itself to being hung upon a peg, and it required protection from dampness in order that it might be kept from rusting. So it is that a cupboard was devised for the armour and harness and naturally the name *armoire* was given to such a cupboard, a name which, in France, clung to all sorts of cupboards afterwards. These 15th Century *armoires* are rarely to be seen although a number of them are to be found in the great museums of the world, notably those in the Victoria and Albert Museum in London, the Louvre, at Bayeux, at Noyon, at Munich and in the choir stalls of Amiens Cathedral the carving shows such armoires in miniature.

In the time of Queen Elizabeth there came a modification of the *armoire,* which was called a court cupboard. This was not a cupboard for hanging, as was the armoire. The word *court* was equivalent to "short," and was so used up to the Stuart period. The court cup-

(*Continued on page* 66)



An oak cupboard from 17th Century England. This and the other photographs are by courtesy of the Metropolitan Museum



The Galleries of Suggestion



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Cupboards of Olden Times

(*Continued from page* 64)

board was, in reality, a sort of sideboard with a superstructure of recesses resting on a substructure closed in with two square doors. Examples of these court cupboards are illustrated here.

Then came what were known as livery cupboards, not, as one might imagine from the name, cupboards in which to hang up livery. Instead we are told by Spencer's "Account of the State of Ireland," "What livery is were by common use in England know well enough, namely, that it is an allowance of horse-meat, as they commonly use the word stabling, as to keep horses at livery; the which word I guess is derived from livering or delivering forth this nightly food; so in great houses the livery is said to be served up for all night—that is, their evening allowance for drink." Sometimes very small livery cupboards (of a size that would stand on a sideboard or a cabinet) were placed in the sleeping chamber. In the Abbey of St. Albans, England, is to be found a livery cupboard for holding loaves of bread doled out in ancient charity.

The 18th Century has been called the "Golden Age of Cupboards" and so it was. Corner cupboards do not seem to have been devised until Queen Anne's reign, nor glass doors to have come in until the latter part of the 18th Century. The cupboard follows, of course, the materials used in all furniture from period to period, oak, walnut, mahogany and other woods. As with cabinets, cupboards of the close of the 16th Century were elaborately inlaid with colored woods, marbles, agate, lapis lazuli, ivory, metal and tortoise-shell. The elegance acquired by the 16th Century cupboards met with deterioration in the 17th, when cupboards became, for the most part, exceedingly clumsy affairs.

The first quarter of the 18th Century found built-in cupboards greatly in vogue. In America the built-in cupboard was likewise popular. Here, too, were to be found many Dutch cupboards brought over by the Hollanders in the New Amsterdam period. Maple, elm, poplar, pine, walnut, cherry and red cedar were the woods most used in early American cupboards. Oak, and later mahogany, were, of course, also employed. For inlaying various woods such as tulip, yew and maple were used. Before the year 1700 I suppose Boston boasted of at least thirty cabinetmakers while every town probably had its furniture maker and so American cupboards received ample attention in the Colonial period. America has, in consequence, proved a somewhat happy hunting-ground for the cupboard collector, who well knows (having a house in which to put them) that the joy of acquiring cupboards is only to be equaled by the pastime of filling them when once they are acquired, the one deserving a "curtsey," the other a "bow"!

Decorating Our Four Walls

(*Continued from page* 48)

rockets. It is told of Berenson, the famous art critic, that he agreed to have his villa in Italy Futuristically decorated and when he came home and saw it he merely exclaimed, "My God!" and had the whole thing canvassed over. Modified Futurism, however, made some good decoration in London drawing rooms, in that the color was amusing—and the rest didn't matter.

It still remained to find something that satisfied the Anglo-Saxon as well as Latin tendency. The problem has been solved in a rather interesting fashion.

In the house of Mrs. H. O. Wittpenn at Jersey City, the walls of the dining room have been painted in low tones with studies of houses that have belonged to the family in the past. In the home of her sister-in-law, Mrs. Robert Stevens at Bernardsville, N. J., the walls of one of the bedrooms are covered with views of a former garden made by Mrs. Stevens on another estate and now copied on her Bernardsville place.

The low tones of these paintings make them entirely unobtrusive and the whole effect is that of pleasant coloring at which you have to look twice in order to make out the design, and against which dark furniture stands out in relief. These same low tones also allow for plenty of color elsewhere, whether in the form of flowers, hangings, rugs or pictures.

This is really one of the most satisfying of wall decorations. The coloring can be adapted to individual taste, and the houses and garden painted can be conventionalized sufficiently to be restful. There is a sense of permanence in the subject itself, which is quite pleasing. It is, as it were, a summary of the house and garden and the part they played in family history, which can never fail to be of interest to the owner. On the whole, it solves the problem of color and design and of interest respectively. It is a picture without too markedly commanding the eye to the exclusion of any general decorative scheme. It is a vehicle for color which has none of the aimlessness of the plain wall. In a sense it most resembles the Egyptian mural paintings.

For homes, the Egyptians substituted pictures of daily life, when daily life consisted of well-marked routine that everyone could understand. To paint persons on one's wall today would be to compel too much choice of the insignificant. To paint places, places rich with the remembrance of having been inhabited by you, puts the matter on a much broader basis and, besides being artistically pleasing, has all the interest of a story with an absorbing plot, which you can take up at almost any point and recapture its first fine flavor.



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Watch Making

A MOST excellent example of hand-work was the early art of watch-making. The artisan would toil alone, an entire year or more to complete one watch, forging every gear, tempering the springs and finally engraving the finished time-piece. Despite their clumsy tools, their mechanisms were finely wrought and delicately adjusted.

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Louver in barn of Lower Slaughter Manor in Gloucestershire, England, used also as a clock tower

The Ancestor of the Skylight

(*Continued from page* 59)

domestic louver has two functions—to furnish ventilation and to admit light, or oftentimes both together.

What we are here concerned with is the architectural function of the louver; architectural, that is to say, with respect to the art of architecture as distinguished from the mechanics. Considered solely from this point of view, its purpose is to contribute emphasis and finish. By examining first some specific examples which embody this purpose, we shall gain a much clearer conception of the values, or rather the kinds of value, with which the louver is potentially invested, than we could by merely tabulating characteristics.

Let us take first the graceful little hexagonal louver upon a barn in Worcestershire which, be it noted, fulfills the double function of providing ventilation and admitting light. The lower part of each side, protected by a flaring leaden projection, is open for the circulation of air; the upper part of each side is so glazed that a maximum of light may enter. The leaden cap, terminating in a ball, is appropriately surmounted by a wrought iron weathervane, and the utilitarian flare protecting the air apertures is also an essential part of a very satisfying design. As one looks at this delicately fashioned little louver, so eminently in keeping with its surroundings, one is involuntarily put in mind of a painful contrast—the all too familiar galvanized iron ventilator with a tumid circular top, like a chimney pot with the mumps. The latter contrivance is a bit of wholly unnecessary ugliness.

Closely akin to the barn louver, just mentioned, is the louver, upon the house at Lugger's Hill, with a lead-sheathed top and base. While serving as a skylight it also gives a highly agreeable note of architectural emphasis and interest. Its value in this respect may be judged by visualizing the house without it. The octagonal ventilating louver, also containing a clock, on the barn at Lower Slaughter Manor, gives appreciable vivacity to the composition without disturbing its dignity.

At the Moravian Sisters' House, in

(*Continued on page* 70)



An example of the louver used on a residence is found at Lugger's Hill, Worcestershire. It is topped and sided with lead, and serves as a skylight. Andrew N. Prentice, architect



This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows a part of the Hall in the Worthington residence, Pittsburgh. Louis Stevens, Architect.

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ATLANTIC
CANDLES

The Ancestor of the Skylight

(*Continued from page* 68)

Bethlehem, Pa., the bell-topped open louver, surmounted by a wrought iron Agnus Dei weathervane, not only protects a bell but also gives access to the balustraded deck which is not far removed in form from the "captain's walks" to be seen atop many old Salem houses. The intimate connection between the louver and the ventilator-skylight-lookout, that made the central feature of the "captain's walk," can easily be traced.

How much of the total of its pleasing finish the architects' office illustrated here owes to the exceedingly well-designed octagonal louver, with copper-covered top and base, set at the junction of the roof ridges, the reader can readily determine without much effort of the imagination. Incidentally, this louver acts as a ventilator and an auxiliary skylight for the firm's private draughting-room, which extends upward the full height of the building.

There is nothing to be gained by multiplying instances. The examples shown, and those that one may see from time to time, are quite sufficient for illustrative purposes. The gist of the whole matter is this. Ventilators and skylights are just as necessary now as they ever were. There is no good reason why these utilitarian features should be unmitigatedly ugly, as they too often are, when by the exercise of a little imagination and thought they can be made effective items of architectural charm and distinction. Derived as both of them are from one source, that source —the louver—furnishes a wide diversity of forms in which they can be appropriately embodied without suffering any diminution of utility. As a detail of architecture it would be absurd if not useful.

Furthermore, the louver is not peculiar to any one architectural style. It was freely employed in Gothic times; some of its most graceful developments occurred during the English Renaissance; it was in common use all through the Georgian period in both England and America; and it was a well recognized practice in the late 18th and early 19th Centuries, to place skylights, in the form of louvers, above the stair wells of city houses, a use still in vogue where there is no other means of lighting.

Last of all, the louver is equally as pertinent and becoming upon small buildings as upon large. It is really an architectural crown, and as a finishing point of composition, to which the gaze is naturally and irresistibly led, it provides an admirable and legitimate opportunity for such treatment that the eye of the beholder may be gratified and the building upon which it is set properly graced by its presence.

COSTEN FITZ-GIBBON

How To Group Furniture

(*Continued from page* 52)

serves all purposes of a table, but being smaller and lower. We might in certain cases add a footstool in front of the chair. Directly in back of this group and in fact forming part of the group we have a good space for a fair-sized bookcase and the effect of a heavy piece there will be pleasing as it will balance the piano in the opposite corner.

We still have the two corners of the west wall on each side to take care of and, as a suggestion we would show a desk and desk chair or a cabinet in one side and a chair and tabaret in the other. If we had a victrola, this corner would make a good place for it with a chair close by. This still leaves a bare wall space on the south just to the right of the entrance door. A chair here will fill the space, will balance the chair on the other side of the doorway, and it is near enough to the center of attraction to complete the circle around the fireplace. It also adds to the music group by becoming part of that group.

Permanent Pieces

Since we are quite satisfied that we have determined what pieces of furniture we need to set off our room, a brief description of the several pieces will help us in making the selection. The davenport and table are to be, we might say, permanently fixed, that is, they are not to be moved about the room under ordinary circumstances, and therefore may be heavy pieces, the davenport preferably being an overstuffed model. The easy chair of the reading group would be well to be of the same design as the davenport, its position also being nearly permanent. The chair to the right of the door, in the music group would be well to be of lighter type, say upholstered seat and back, perhaps high back, and wood arms. And the chair at the other side of doorway to be a side chair, perhaps of same design as the one used for desk chair. No room is complete without one chair of this style, as we often want to draw an extra chair up to enlarge a group, for conversation or cards.

For Square and Narrow Rooms

Figure 3 demonstrates a good arrangement of furniture in a room 18′ x 20′—the square type. Notice the position of the davenport directly in front of fireplace and the table in back. Chair (L) takes its place with the lounging group, extending welcome to come in and sit down as you enter the door, without which the first impression might seem cold, as the back of the davenport faces the door. The victrola is omitted.

Figure 4 demonstrates a good arrangement of furniture in a room 13′ x 24′—the long, narrow type. The davenport is placed against the wall opposite the mantel, as, in such a narrow room, it is near enough to the fireplace. With the two easy chairs beside the hearth it completes the circle around the fire. Here we have omitted the victrola and bench. Notice the arrangement of furniture along the wall to the right of the entrance door, with the table in the center, in front of the windows, and the side chair at each end. (One side chair added K′) This setting is separate from the groups in the rest of the room, as the passage from the entrance door to the enclosed porch is an important one and must not be blocked. Nor would it be proper to have any group, such as a reading group, at this end, which would necessarily be disturbed by frequent passage. An upright piano is shown here instead of a grand.

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Rough rustic pergolas roof in the courtyard of this California courtyard. It contrasts with the more formal brick paving. Myron Hunt, architect

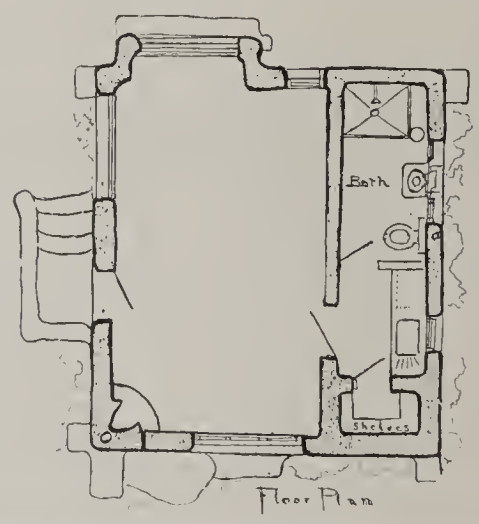
Some Modern California Architecture

(*Continued from page* 25)

built of the very earth it stands upon can show no finer example of protective coloring than this workshop built by a modern architect. In form it is like a Hopi house, square, shaped to a savage's stern needs of comfort and strength. But within it conforms to the luxurious ideal of a modern man; lounge chairs, book shelves, electric heaters, center and adjustable lights over a complete work desk with typewriter and reference stands are close at hand.

Though the general form of this adobe studio is square, the corners are rounded as though the rains had moulded them and the roof-line flows softly, following the contours of the ledge it rests upon. The walls are thick, of huge brick made of adobe mixed with straw, warm in winter and cool in summer. These thick walls are buttressed to give effect of stability and covered with concrete tinted to match the rocks upon which they stand and which form their imposing background. The door and window frames are the shade of blue seen in a clear sunset, thus aiding the little house to blend harmoniously with earth and sky. This same shade of blue is used in the grills at the windows, the design of Thunder Bird over the door, and within the house. The beams which project beyond the walls really support the roof, and are not stuck on, as occasionally may be seen when some people attempt to imitate an Indian type of house. There is a parapet all around the roof upon which one

(*Continued on page* 74)



This Indian adobe studio grows naturally out of its site on the mesas

The studio plans afford a large living room, bath and kitchenette



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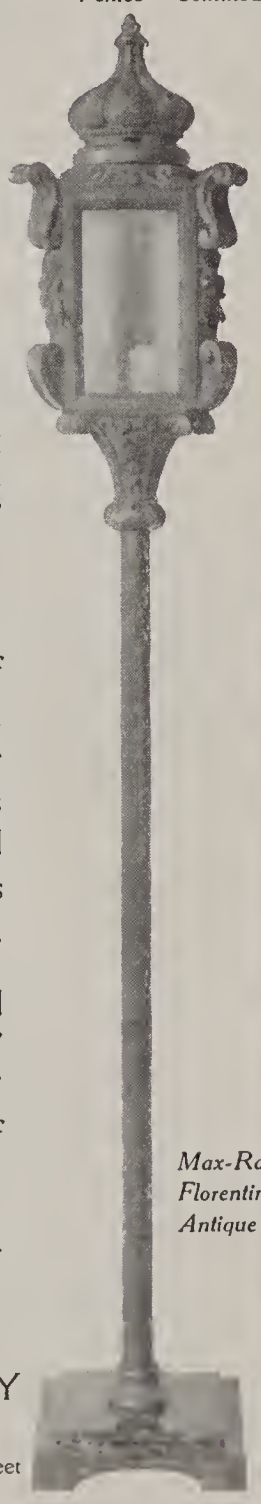
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Projecting timbers support the roof and afford a relief of shadow and line to the flat surfaces of the adobe walls

Some Modern California Architecture

(*Continued from page 72*)

may sit and which forms a wind shield when the roof is used for sleeping, as is often the case. There are supports for the orange and blue umbrellas, raised when the sun is warm, and on one corner of the roof is an Indian jar. Such jars, placed in this way, are always to be seen on Hopi Indian house-tops and contain an offering of food to the Great Spirit. Some people think the jars, with the bottoms knocked out, are set over the chimney to give better draft, but the truer, and more poetical, interpretation is that they hold sacrificial food.

The garden about Dos Cumbres, of course, will be, as it should be, natural, wild, with a touch of the desert in the cacti. Poppies and sand verbenas, white sage, yellow flowering palo verde, blue dalea and beautiful buckwheat will be planted among the chamiso, encelias and eucalyptus which the birds have already planted. The architect, William C. Tanner, as well as the owner, knows through travel and study the lives of the Indians and the country in which they live. They sympathize with the Indian ideals and love of protective coloring, and have made the house beautiful to modern Californians, a pleasant memory of the first men who roamed its wild mesas and deserts.

Adventures In Quaintness

(*Continued from page 41*)

Canton dishes echoed this same color.

The living room, which seemed to be built around its cosy center table, enveloped in a cretonne cover of gold, upholding a practical lamp that invited real reading, laden with books,—this living room was an adorable place. Low bookshelves were fitted below the deeply recessed windows, more flanked the one end of the fireplace, which was breasted into the room at one corner; in between the windows and doors the walls were wainscoted in delightfully paneled ivory wood; above, the wall was a soft yellow, and at the mull curtained windows there were side drapes of old yellow chintz patterned closely with freesias in cream. On the walls there were a few original pictures signed by artists of note; through the windows there were, I think, the most beautiful views I have ever seen. I have stood at one of these windows at evening, with the room black behind me except for the fire on the hearth, with the moon high in the sky shedding magic on the length and the breadth of the marvelous marshes that had, before the full moon, been threaded by silver loops of broad tidal rivers, but which had now become one broad sheet of luminous silver, all the rivers in one, tiny hayricks caught and mirrored in the glory as they seemed to bob on the breadth of the waters. It was here that I read the "Marshes" of Sidney Lanier. It was here that I vowed to wait for my Innisfree.

However, while waiting, one can have the most joyfully quaint adventures. So for five years I daily threaded my way through the most wonderful shop in the world, filled with hand-made silver,

(*Continued on page 76*)



Outside stairs give access to the roof. The windows on this side are filled with a simple wooden grill. The rounding of the wall corners is an Indian style. William C. Tanner, architect



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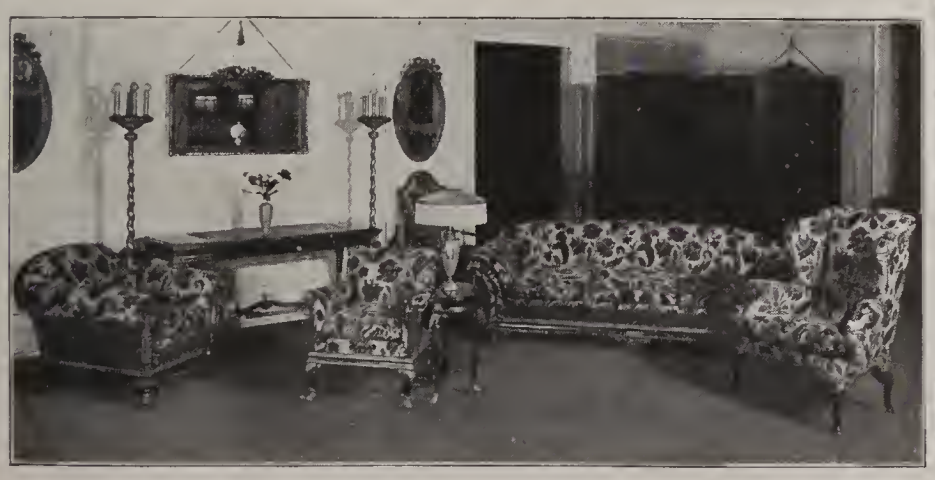
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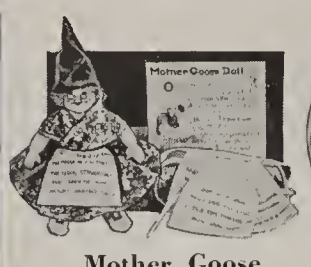
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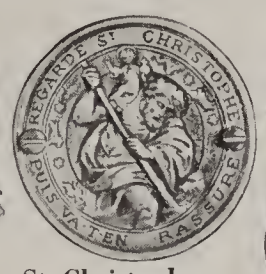
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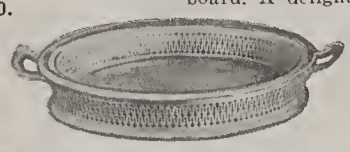
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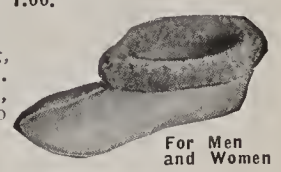
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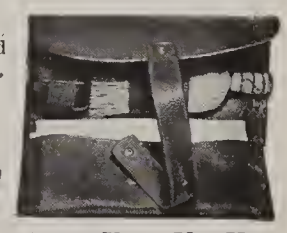


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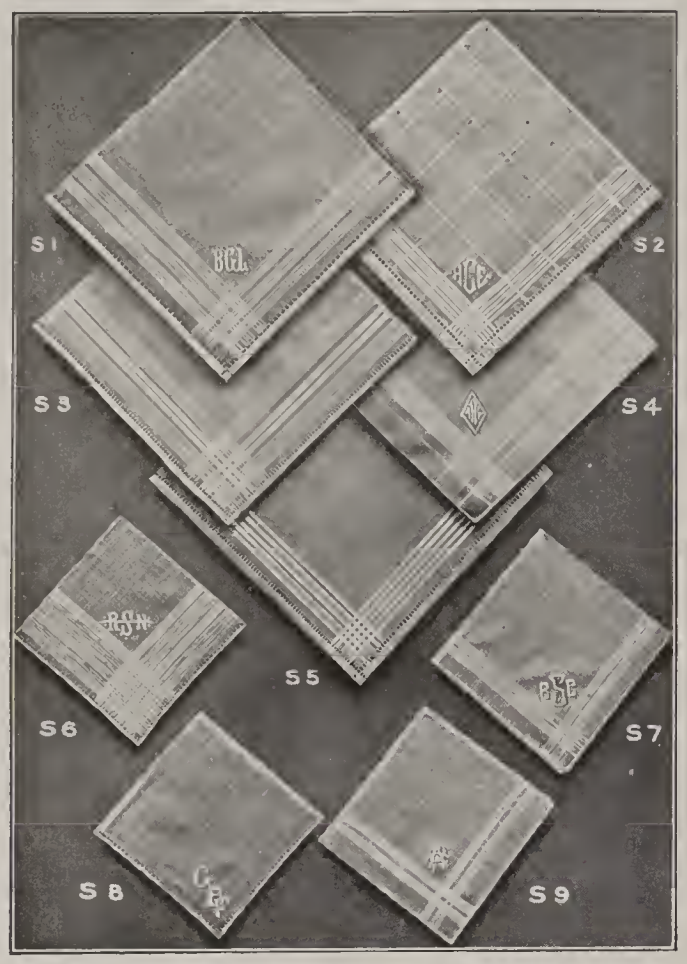
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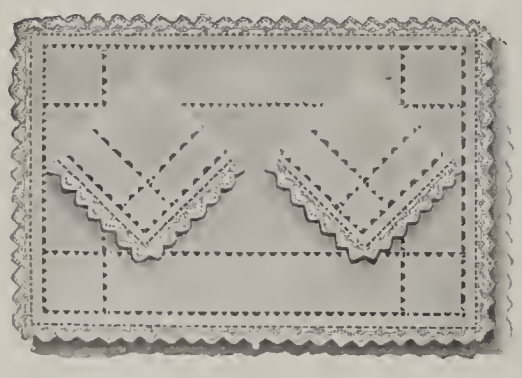
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Adventures In Quaintness

(*Continued from page* 74)

gleaming pewter, peacock pottery, tall candlesticks, stuffs handspun, cases of chains, rings, bracelets and pins, the product of craft jewelers; copper and brass, Spodeware, luster, hand-decorated furniture, and color, luscious color, everywhere! For years I walked through this inspiring spot, where one always lingered and bought something, to the Italian court beyond, and after walking down a path that turned through an arch I reached the green door beyond which a spiral stairway led at last to my studio. This garden was only a tiny city backyard under its mosaics and stucco, but during any long summer it was like stepping into a bit of your dream of Italy, with its plots of green grass, its pebbled walks, its urns of flowers, its pools of golden fish, white pigeons winging about or cooing in their quaint white house high on a wall, mosaic archways and wall fountains; its tiny pergola in the back . . . Just a city backyard, the tiniest place you can think of, but an artist got hold of it, and after you had left the street with its heat waves and clanging cars, if you had a moment you sank into a reclining chair and the soft peace of this garden, and wondered why people always have to go away to be happy and cool in the summer.

However, some days the lure of remote places will get into your blood willy-nilly, and even white pigeons fail to intrigue save as to their wings; and you dream of quaint houses perched perhaps on the bank of some river, with a nearby glade happy with violets, a hammock, and the most thrilling book the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too easy a thing to light, with neat rows of logs in the wood-box right at your elbow; your walls, albeit the misty gray of illusion, press close on your spirit, and even the orange of your silk curtains fails to arouse: you long for the open road. . . .

"The Ark"

And one day you find yourself trudging an unknown path by a river, with a silver canal at your right flowing by in quiet mystery, blue hills before you, field-patched hills at your back, and in the distance the tinkle of mule bells, the siren-like call of the canal boatman's horn of sea-shell. The moment approaches when you are to come upon the quaint house on the road: you have crossed the canal bridge and rounded the curve. There it is, a long white empty hulk of a thing gazing out at you from between three naïve lombardies, a house as wild and free as a city body could wish for, and you know the minute you see it that it is yours if money will rent it. You nod to it gaily as you pause at its gate.

That was the happiest of summers spent on the canal and the river, and the house was promptly dubbed "The Ark", for not only was its shape almost exactly that of the one owned by Noah, but as his also, it seemed equally at home on water and land. For while there was garden to north and to south of it, and the road on the east, the remaining entire long side of it was built on the wall that formed the wall of the canal, with nary a blade of grass between it and the deep moving water. Sometimes at twilight we would hear the mule bells, and feel the rub of the boat on the side of the house as it was steered round the curve. In the daytime the laden boats, floating deep in the water, would sidle softly by, the sunlight catching the line of drying clothes on the deck and the big red and yellow umbrella over the blue-garbed woman at the tiller. Sometimes a small barefoot boy would be steering the boat, and a man or a woman would be busy in preparing the simple meal over the coals in the stove; at night these coals glowed red in the dark, and the lantern sent beams across the towpath to the trees on the river. From every window in the house except those in the front there were views of wide waters, for the canal and the river were nearly one save for the narrow path trod by the mules and their driver.

Blue waters, blue hills, lordly trees, red earth that was pink in the sun, green fields that turned to burnt orange as the season advanced, white fields and yellow fields, the purple of wild iris that fringed the canal; and as a final glory, the harvest moon that sailed majestically from behind the hill over the river, making a path of moonlight and mystery across the breast of the river and across the canal to our very feet as we sat in the garden.

Cool Quaintness

Every moment that we did not spend in the open we spent in beautifying the inside of "The Ark". I am sure the wives of Shem and Ham did the same. From frightful ogee paper in sad brown and tan our living room walls became satisfyingly ivory, our woodwork we painted gray, our floors the brown of dark walnut. At sales we bought quaint chairs and tables, an old corner cupboard, some wooden beds: such busy days as we had painting and decorating our finds! Should we have yellow chairs, or should we have green? And what kind of curtains?

One year we had English chintz in a small figured design of pink and white at our living room windows. Delightfully quaint were these curtains, happy and cool. The furniture was painted soft leaf green, decorated with wide bands of gray with bright colored posies; we usually found plenty of pink flowers for our bowls; and at mealtime our table was laid with gray crêpe tasseled in green and set with ivory and green Japanese china resembling pottery, while a green pot of roses took the place of the lamp. The living room served for a dining room as well, and pleasant and convenient we found it, with some built-in cupboards on the wall opposite the fireplace, the cool color scheme, and the refreshing views from the windows. When the pink curtains grew shabby, we replaced them with black grounded ones combining blue birds and green leaves with the shaggy pink peonies; and still later with rose, green, black and cream plaid linen. Visitors always remarked on the cool quaintness of the room.

At the top of two gray steps in the living room there was a gray door with an old-fashioned latch that led to the low and wide staircase ascending to the sleeping floor. The bedrooms were large and airy and furnished in the simplest sort of way, with attractive and colorful cretonnes at the windows. The guest room was entirely in white with a black floor and black latches, the curtains were of rose and blue on a white ground. The windows looked straight down on the canal and out over the width of the river: in fact all the windows upstairs gave one the feeling of being on shipboard, except for the luscious green of growing things and the bright clumps of flowers.

Such are the things that may only be found in quaint places. The beaten track is bristling with conveniences, the paved way is full of hustling crowds that commercialize quaintness until it becomes the most blatant sophistication. It is only in the bypaths of the world

(*Continued on page* 78)



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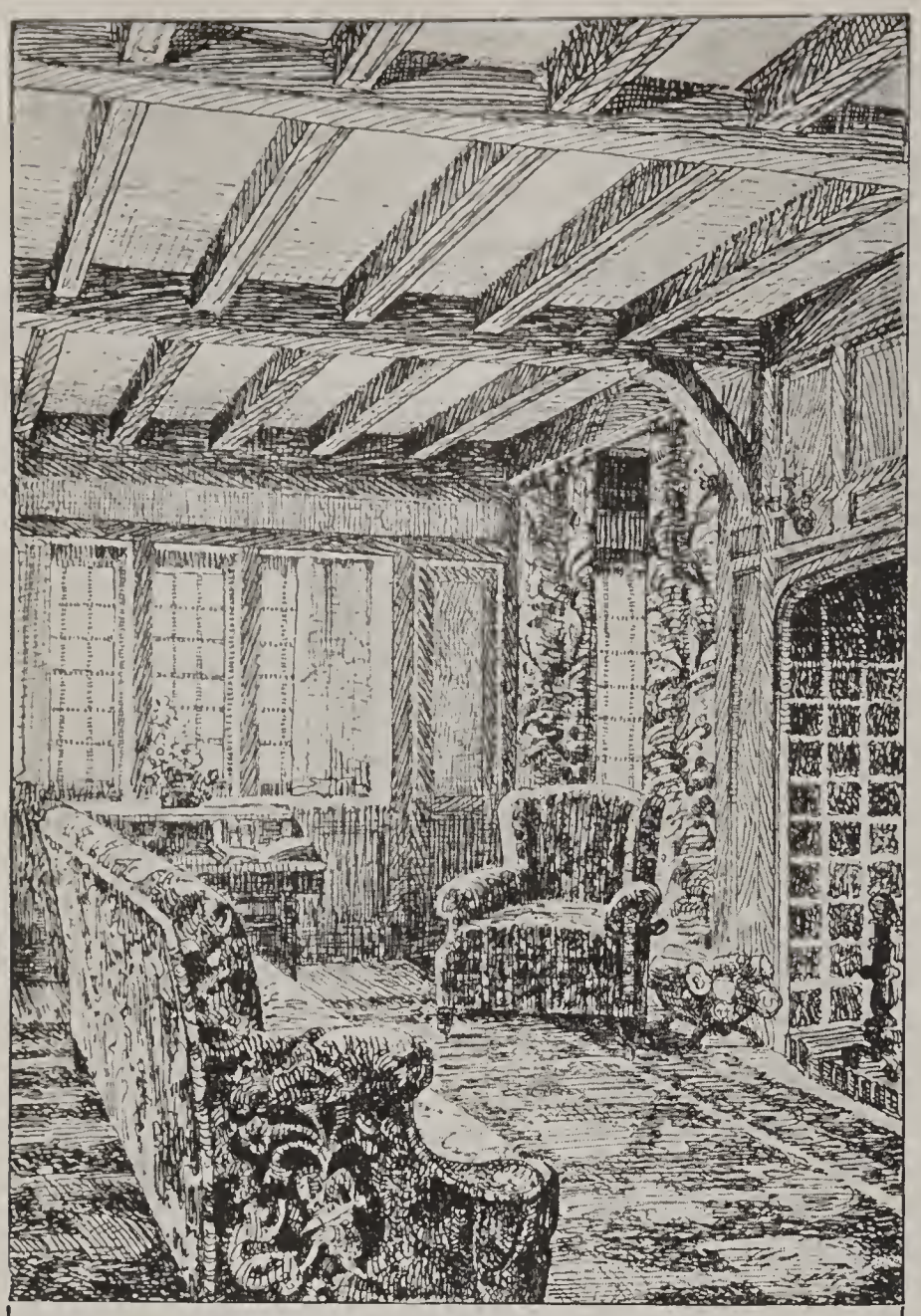
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Adventures In Quaintness

(*Continued from page 76*)

that you find mule bells tinkling musically through the night, spring water sparkling from a pump at the end of your garden, and a swim awaiting you at your kitchen door.

However, the business of life will call, and bypaths may be only refreshing interludes that fit for the following months of stirring endeavor. But one fares forth into the world with a more original viewpoint, a happier mind. Tired after a strenuous day in the marts of the city, one may find rest in remembering so vividly, that almost it seems a new and renewing experience, the sun beating down on one stretched under a green parasol along the sweet warm deck of a slow gliding boat; in feeling again the dark fragrance up the hollow between cool, high, rhododendron hills; in floating luxuriously with the current of the canal past quaint whitewashed houses, rose gardens, and banks of wild buttercups glittering under blue skies.

In City Nooks

In every city, if sought diligently, one is rewarded by finding something odd and worthwhile . . . A low, squat, rough-hewn gray brick building on a narrow bystreet just off the teeming shopping district, designed by an architect to house his own offices, but with the major part divided into complete apartments reached by passing through a gray-walled lobby paneled with French mirrors and leading to the quiet gray elevator at its far side. An exclusive little apartment house, artistic as well as modernly convenient, appealing to those seeking the unusual rather than the sumptious. Many of these folk there be, proved by a five-foot waiting list. Or perhaps one is rewarded by stumbling across a love of a four-story dwelling house in a tiny old street that looks as though it had popped out of a book or a dream: a dwelling long since turned into a semi-apartment place so quaintly artistic and desirable looking that the dwelling back of it has been annexed by a clever sunroom passageway affair shown in one of the drawings. There are all sorts of ideas teaming about that are warranted to make life a gayer business, and none more potent than those providing romance in the otherwise humdrum settings of everyday living.

As one advances in these experiences of quaintness new vistas are opened. Not only do piquant old streets long outgrown call to us with the lure of remodeling, not only does the far summer world beckon us to adventure in homemaking for our weekending husbands and kinfolk; but as we start to travel the road that curves from the door of convention toward all sorts of unexplored venturings, our minds are suddenly opened wide to possibilities we would never have seen before. A way of using the old ivy-grown mill for a fine mansion; transforming the architecturally beautiful barn into a castle in Spain; rehabilitating the bungalow by the brook into our ideal of what a home may well be; building wings, trellises, sinking ponds and laying out the colorful lines and masses of flower gardens.

"The Box Stall"

By all that is enchanting in quaintness, I am now thrilled with the adventure of living in what was once a box stall, so I may constitute a fair judge of what things can be after transition. Few houses could be found nestling among the trees so snugly as mine, for branches literally reach over its roof in protection; apple trees and lilacs peer into my bedroom windows, deliciously purple and pink in blossoming time; cherries bob at the back door; and in winter from every casement Japanesque tracery may be seen thrown against the sky by the bare black limbs of the trees. Approaching the house down the path under the spruce trees, one would scarcely think this tiny place designed for any but casual occupation, so small does it seem in the midst of its guardian foliage; stepping upon the brick-floored portico, one might feel sure that one was experiencing the largest portion of a small abode, for the porch-place, set firmly upon the ground, high-ceilinged and columned, reaches across the entire front of the house. So, we anticipate with glee the effect of our living room upon the stranger within our gates: we always hear in tones of surprise, "Why, I had no idea your house was so large!" as they step over our household.

For inside, the house is planned very commodiously. The living room measures 12′ by 22′, running, as the portico does, across the width of the house, except for a small dining room that is built on at one end. This living room was the original box stall and housed two coal-black steeds; one may still trace the sliding barn doors, one of which is filled in by the Colonial doorway that leads to the porch, the other walled up, though slightly recessed, and could be used for shallow bookshelves, or curtained as a background for a sofa. This last I have done, since from this vantage point one obtains a pleasant view of the large fireplace and the great north-light studio window directly opposite. The windows are a delightful feature in the design of the living room, and are made possible by three sides of the room being detached: high casements are set into the porch side, low casements into the end, and the studio window in the center of the other long wall; a wide doorway into the dining room is cut into the other narrow end of the room.

The Living Room

This living room, beautifully proportioned with its high ceiling, with sand plastered walls, and much ivory woodwork, is distinctive, quite barren of furniture. From the beginning I have had a definite feeling that it should be uncrowded, and as far as actual pieces of furniture go, it is finished. As I desire, I shall replace a few of the things by finer pieces, transferring upstairs those I discard. Charm has grown with the fire on the hearth, sending ruddy reflections onto the ivory Colonial overmantel; with the built-in shelves filled with colorful books, with the flame silk draw curtains at the windows peeping from behind the side drapes of sand colored cloth; with the figured linen on the sofa backgrounded against hanging folds of King's blue; with the soft rose of the lampshades, with the gold, jade green, old blue, flame, sand and orange of squashy pillows placed in the chairs; on the walls with the few paintings, with the Chinese red tones glowing on the inside of the desk.

Don't be afraid to adventure in quaintness: 'tis a satisfying game of the gods, and fits one at last for the fine culmination . . . a dream house come true that has grown with the years. For one day you will find yourself walking with glad footsteps down your own lane of lombardies, lifting the quaint latch of your own door under low eaves. Then be sure that the world will come thundering to your gate and you'll hear the thud of your knocker of brass. For you will have captured that illusive thing which we have come to know as Charm.

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YOUR DOG AND YOU

This is the second of a series of articles designed to set forth the common-sense principles of dog keeping and training, to the end that dog owners may get their full measure of satisfaction and pleasure from their ownership. The first article, in October, dealt with the selecting and purchasing of a dog.

WHEN your dog arrives, whether he be a puppy or fully grown, he will naturally feel strange in his new surroundings. Likewise he will be particularly sensitive to impressions, doubtless because his nervous system is more or less on edge. The first thing for you to do, therefore, is to make him feel at home and establish a basis of confidence as soon as may be. Also, begin at once to show him that one particular person in the household is to look after him and be looked up to by him as a sort of supreme counsellor and friend.

Now, the quickest way to a dog's heart is through his stomach, idealists to the contrary notwithstanding. So feed the new dog yourself, and feed him at regular intervals four times a day if he is less than four months old, three times if he is between four and twelve, and twice in case he is older than a year. In all cases the heaviest meal should be at night. Clean, fresh, cool water should be freely accessible to him at all times, preferably in a china or other non-metal bowl set in a regular place to which he will quickly become accustomed to go.

A mistake often made is to assume that any old thing is good enough for a dog to eat. As a matter of cold fact, a dog's digestive system is just as delicately adjusted as a human being's, and only a wholesome, well-balanced diet will keep it in proper working order. Where the family is large enough and the dog sufficiently small, nothing is better than table (not kitchen) scraps—steak and chop bones, bits of meat, soup, green vegetables, scraps of bread, gravy, etc.

Never, however, give him potatoes in any form, nor chicken, turkey or other bones which are likely to splinter—the first because they are indigestible, and the second because their sharp points after he has crunched and swallowed them may cause serious injury to his stomach or intestines. These table leavings should be well mixed together, else you may find the dog daintily picking out the meat and leaving the rest.

If for any reason there is not enough of this sort of food, then special plans should be made for the dog's meals. Well-boiled green vegetables, ditto rice, and lean meat he should have even if you have to buy them especially for him. Also a good big bone twice a week, that he may gnaw and so keep his teeth in proper condition. For young puppies, good broth, some bread and milk, a little lean meat, perhaps cooked cereal now and then and puppy biscuits are good. In case an older dog's digestion goes back on him at any time, put him on a diet of finely chopped, raw, lean meat, fed sparingly. In this connection, it is interesting to remember that a dog is by nature carnivorous, and that his wild ancestors lived almost exclusively upon flesh. Finally, keep a supply of standard dog biscuits or cakes on hand, and see that at least one is eaten every day.

The meal hours, place and food being thus disposed of, see that the new dog's sleeping quarters be outside, let them be dry, thoroughly protected from the weather and just large enough for him to be comfortable—this last for the sake of bodily warmth conservation during cold weather. In any case the dog's bed should be free of draughts under all conditions.

For outdoor bedding, clean straw is unsurpassed. It must be completely changed at least once a week, and the box, kennel or other shelter thoroughly cleaned and aired. If fleas become troublesome, sprinkle all the woodwork with kerosene. A coat of whitewash with a few drops of carbolic added two or three times a year will do much to ward off disease germs which might otherwise harbor in the wood.

For at least the first few days after your dog arrives, do not attempt any training, or more discipline than is absolutely necessary. Give him time to become thoroughly accustomed to you, the family, and his new surroundings. Be with him as much as possible, keep him out of mischief by prevention rather than cure, and study his personality so that you will understand all the peculiarities of his individual make-up.

Finally, let me emphasize again the strong advisability—the necessity almost—of his learning to look upon some one particular person as master or mistress. With such a beginning, he will be more easily trained and managed, without in any degree sacrificing his worth as an all-around family pet and companion.

R. S. LEMMON

NOTES *of the* GARDEN CLUBS

THE Summit Garden Club will hold a Chrysanthemum Show in the auditorium of the Young Men's Christian Association, Summit, N. J., during the latter part of October. The schedule will also include flowers other than chrysanthemums which may be in bloom outdoors at that time as well as those grown under glass.

Amateurs residing in New Jersey are invited to exhibit. They can secure a copy of the schedule of exhibits from Mrs. John R. Todd, Chairman of Exhibits, 208 Summit Avenue, Summit, N. J.

All of the garden clubs of New Jersey have been invited to cooperate, and their members will be entertained by the Summit Garden Club during the Show.

The proceeds of the Show will be donated to the "Lest We Forget Committee."

The Chairmen of the various committees are: Mrs. Carroll P. Bassett, Show; Mrs. John R. Todd, Exhibits; Mrs. Allen B. Wallace, Decorations; Mrs. Parker D. Page, Floor; Mrs. William Hyde Wheeler, Publicity; Mrs. Nathaniel B. Day, "Lest We Forget" Booth.

The officers of the Summit Garden Club are: Miss Kate Somers, President; Mrs. Nathaniel B. Day, Treasurer; Mrs R. A. Wodell, Secretary.

THE Garden Club of Washington, Conn., is one of the younger and smaller Clubs. Mrs. Arthur Shipman is the President. The list of honorary members includes a number of well-known architects and artists, and Mr. Herbert W. Faulkner, author of "The Mysteries of the Flowers." The program for the summer of 1920 consisted in part of an experience meeting; a tour of the garden of one member and discussion of individual problems; a talk on Western wild flowers and our own (with photographs), by Charles E. Holmes; the small garden, by Walter Pritchard Eaton; rock gardens, by Clarence Town; a lecture by Dr. Robert Marius and a talk by Miss Ruth Nichols. The Club is located in a wild, lovely country and the members of the summer colony have mostly small gardens in which they work.

ELLEN P. CUNNINGHAM.



RUBINSTEIN Plays for the Czar

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RUBY-THROATED HUMMING BIRD

MR. WILLIAM L. and Mrs. Irene Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals have obtained motion pictures of humming birds in flight, at home and in the act of rearing their offspring. These pictures were made under the auspices of the Goldwyn-Bray studios.

The ruby-throated humming bird is distinctly American. As its name implies, its throat has a metallic ruby sheen, tinted occasionally with green-gold. Its back and wings are a bronzed blue or green and gold.

The humming bird does not subsist on honey, as is popularly supposed. True, he extracts honey from the flowers he visits; but the insertion of his long, sharp bill into the deep chalices of lilies and trumpet vines is rather to find insects which elude other searchers than to obtain honey.

So well armed is the humming bird with his long, rapier-like bill, and so well adapted for swift flight are the feathery wings which move so rapidly that their movement hums a tune, that this little pilot of the skies is unafraid of man or beast or bird. He is no longer than a woman's thumb, but so swift is his attack and so elusive his flight that even the speedy hawk avoids him.

The humming bird builds his nest in the crutch of two branches. His home is made of vegetable down, mullen leaves, or thistle down, all carefully bound together with spider webs and plastered with green-grey lichens to blend the nest's coloring with the limb of the tree to which it is attached. When it is finished, it looks exactly like a small knob on the branch of the tree.

Humming birds add as much to the beauty of a garden as butterflies do, and are also good insect policemen.



(Upper) *The young are fed by regurgitation, the old bird thrusting her bill far down the youngsters' throats.* (Lower) © *H. T. Bohlman. A female ruby-throat brooding. Two eggs are the number ordinarily laid*

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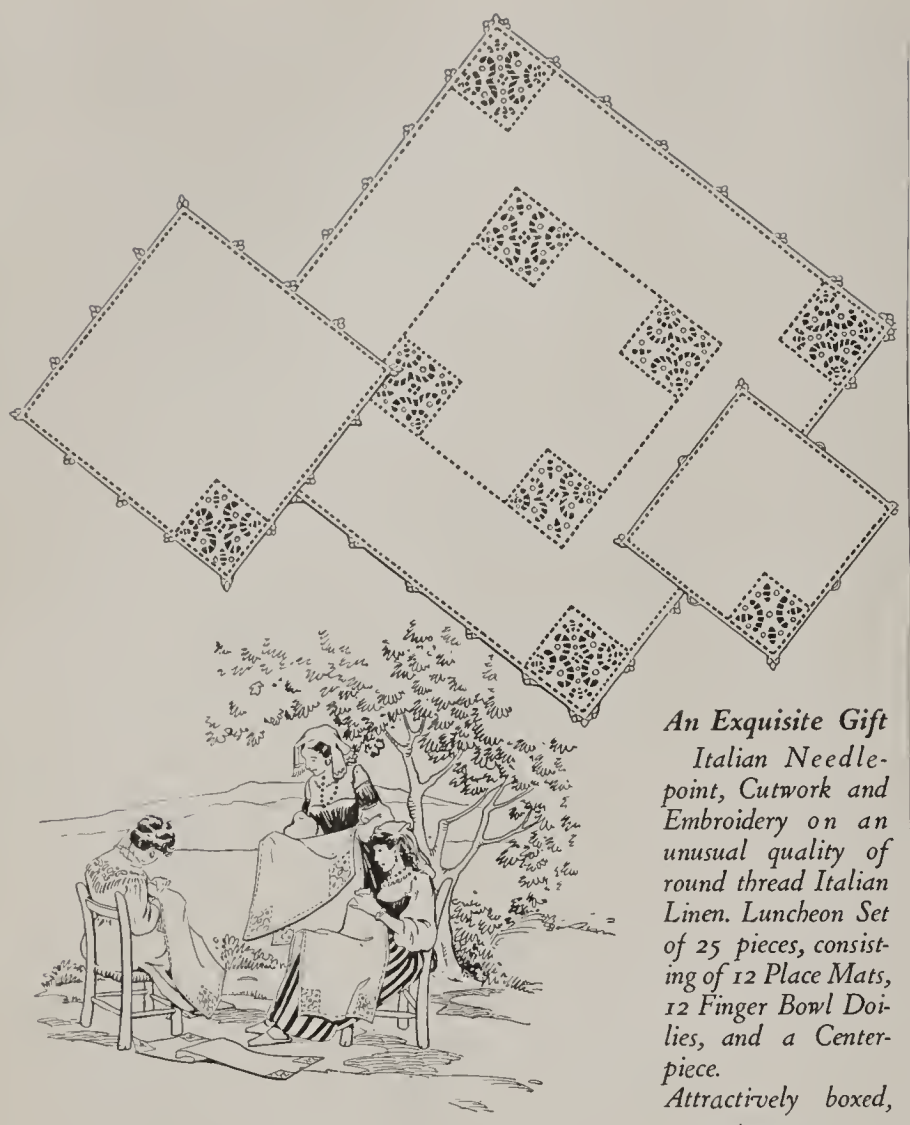


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If You Are Going To Build

(*Continued from page 33*)

chance are your own housewife, you would be delighted to give up the dining room and either save money or use it to better advantage. You will, of course, make the dining corner of your living room close to the kitchen, but you will separate it from the kitchen by a pantry. There will be a door from the kitchen into the pantry and a window from the pantry into the dining corner. This pantry arrangement will keep cooking odors out of the living room, it will also save the houseworker many steps. Wasting steps in any woman's life who is doing housework has come to be regarded as an absurdity, whether that woman is mistress or maid. If you do not intend to do the housework yourself, and the appeal is not a burning one to most women, the more comfortable you make your housemaids, the more you consider their health and strength, the more peaceful and delightful your own life will be, and you will have that pleasant feeling of playing fair.

The Front and Back

As you move from room to room in imagination, you will find it an important matter to decide whether you wish your living rooms at the front or at the back of your house. Many people who have gardens prefer living rooms at the back, with kitchen and house service arrangement at the front. This simplifies the delivery service and the front of the house can be made as architecturally beautiful as though you looked out of the windows from the reception room. Many people in New York are planning their houses this way, for the sake of quiet and pleasure in the garden. In the Turtle Bay section, a place that covers nearly two blocks in New York with a wonderful garden running between the backs of the houses, practically all the homes front at the back, which sounds a little contradictory. The dining rooms and living rooms look out on picturesque spaces, and you enter the garden through Italian pergolas, down graceful concrete stairways and vine-hung porches. There is no way of entering this enchanted place except through the houses, so that it becomes an intimate gathering place for all these garden lovers. The maids' rooms are in the front basement and the kitchens in the center. The whole service of the house is very much simplified by this arrangement, and the maids seem to prefer it to the old way.

The English cottage type of house lends itself to this idea extremely well. The Colonial, with its low casement windows, is not quite so suited to it. In a bungalow the plan is equally feasible. Of course, in a country house with wide entrance halls, where you expect your reception room to open from the hall, the idea becomes impracticable.

Many houses do not have real halls nowadays, merely alcoves, which contain coat rooms. But in certain types of houses, a hall has its genuine use; it makes for privacy in the living room, it brings the stairs down away from the sitting room so that children can have access to the upper floor without going through the rooms where people are living, and if the hall is kept wide and not too long, and has a fireplace at the end, or a window looking out into the garden, and is pleasantly furnished, it can be made a very attractive feature.

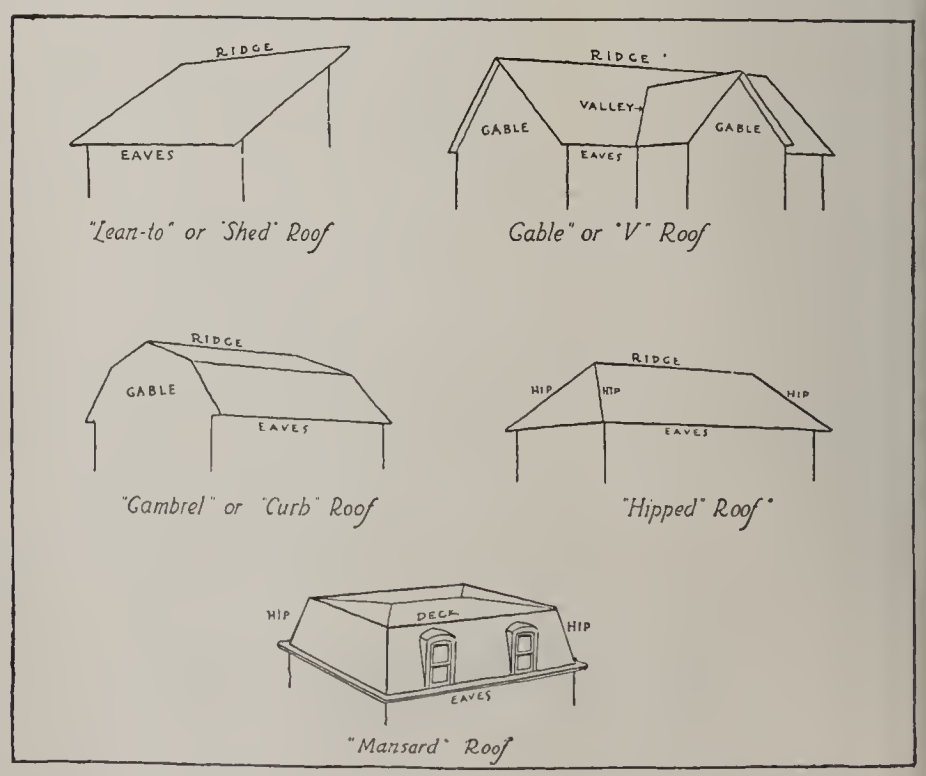
Kitchen Plans

Once you wander into your kitchen you will find it hard to consider other parts of the house. It goes without saying that you will want a modern kitchen, a miracle in sweetness and light, with at least one charming window from which the houseworker can look out into the world, and there must be a floor that will keep clean with the least possible effort, and bright cheerful furniture. You will probably decide on highly enameled woodwork, easy to clean. I am sure you will not want an all-white kitchen, it is so unfriendly. Perhaps you will have corn colored curtains and blue linoleum, and I hope a garden where through the window you can get occasionally "a green thought in a green shade."

The real way to solve the servant problem is to make the kitchen so cheerful and friendly and convenient that neither the mistress nor maid will dislike working in it. The "efficiency of the kitchen" sounds a little appalling, because you can become so terribly efficient that you are worn out managing the system, but no household can be really convenient and hospitable that isn't planned with a kind of efficiency, a system so simple and intelligent that homemaking becomes a pleasure.

It is hopeless to expect men to make

(*Continued on page 84*)



Select your roof as soon as you begin to plan a house. In this drawing you have the five types of roofs most generally used in this country



Sollie Arronson, Owner
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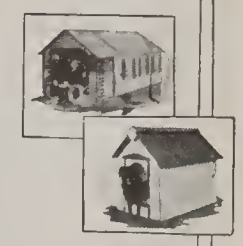
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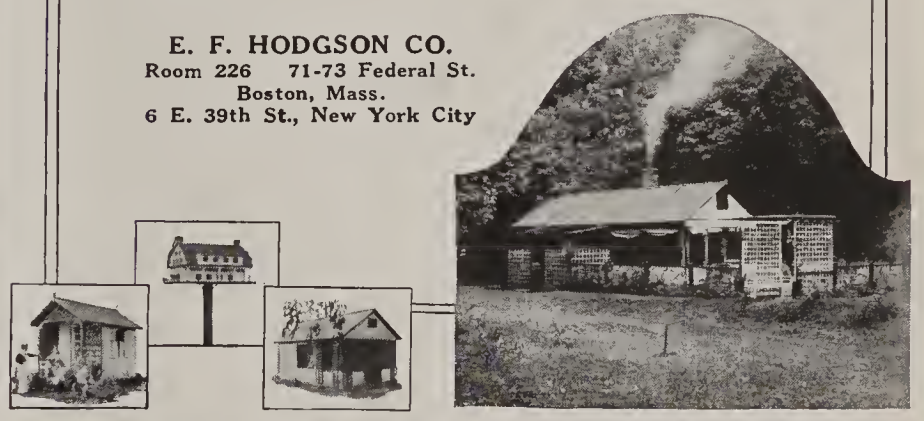
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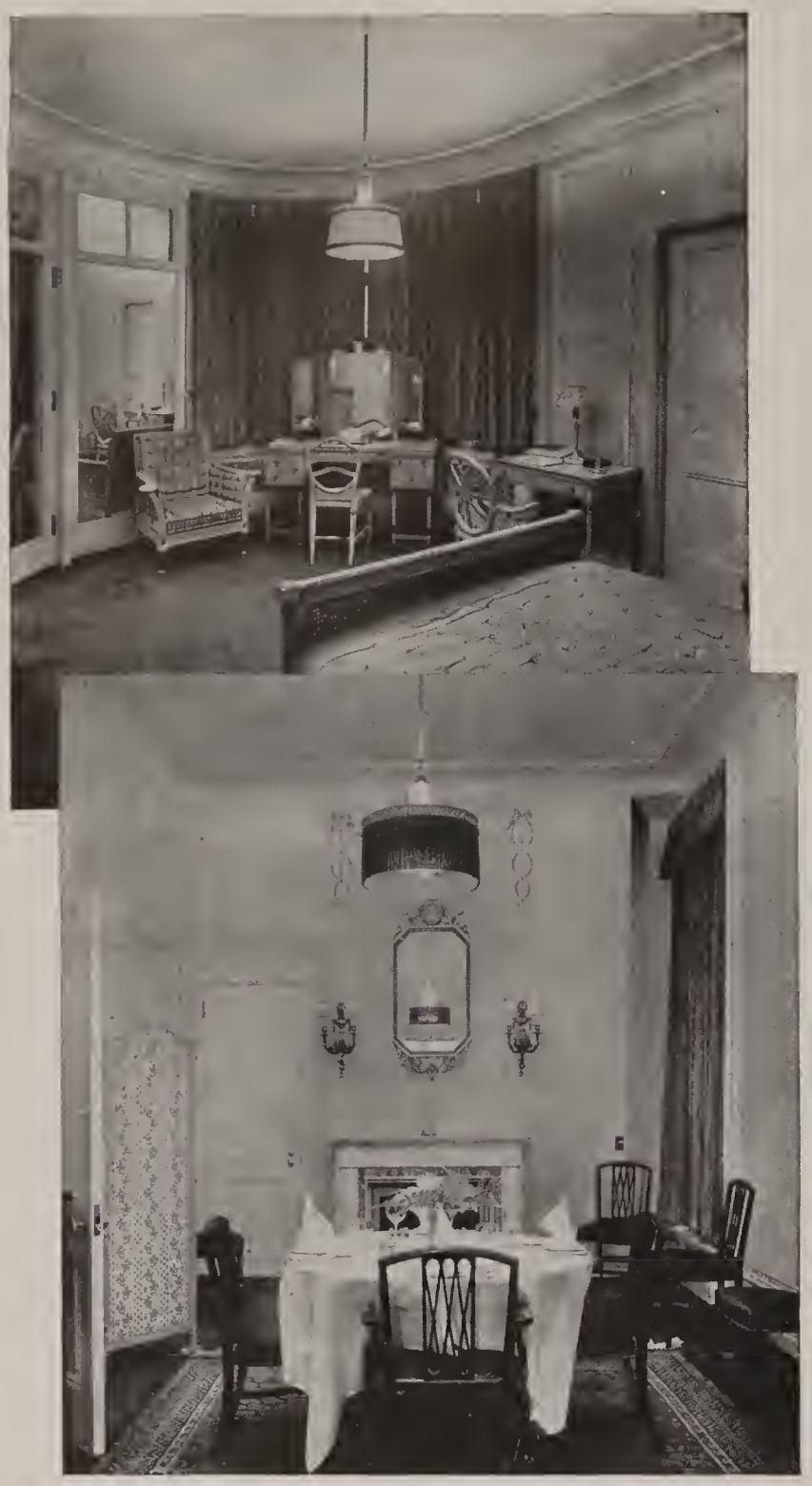


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If You Are Going To Build

(*Continued from page* 82)

a convenient kitchen, the most sympathetic architect is a little bored with this detail. How can he think the height of the sink vital, the nearness of sink to cupboard important, the work table near the refrigerator, an ash chute to the cellar, all a part of the progress of civilization? England has had some bitter lessons to learn because of the strange old idea that the people in the kitchen were automatons, and we in America will have a servant problem until we begin to live democracy as well as play at it. Women have grown justly to detest housework because it took no cognizance of them as potentially happy human beings. With the kitchen properly fitted with electrical or gas devices, with the laundry work done in a cool, dry cellar, with every convenience that Yankee ingenuity has devised for simplifying housework (and what a quaint idea that most of these labor-saving devices should have been created in New England, where a certain average of housewives go every year from kitchen to insane asylum), housework takes on entirely a new aspect. No matter how large your home or how many servants you intend to have, plan your kitchen as though you and your children were intending to work in it, and you will have happy, contented servants.

If your house is even medium-sized you will want a hand elevator which will run from garret to cellar, adding immensely to the convenience of housekeeping. Of course, this is a luxury, but you would not plan a house without some luxuries.

In arranging the upper rooms, once you are upstairs you will think of your own bedroom. The owner of the house should have the best room in it, with possibly a sleeping porch, and certainly a private bath. You will want a good outlook to a lake or a river or the hilltops, and you will want it quiet.

The Bedroom

Do not give the best room in the house to children. It should, of course, be the suniest, and a cozy room with sanitary modern fittings. But I do not think that the spirits of little children are vastly uplifted by looking out over a valley at sunset or a mauve mountain peak at daybreak.

If possible there should be a special bathroom for children, plenty of windows in the nursery and everything as wholesome as can be without the hospital atmosphere. To make sure of sunlight and air in the nursery, you must plan it at the very beginning. The fittings should be simple and gay. A certain emptiness is a good thing for children, a room without much furniture or many playthings. Many children are born with a touch of actual genius and could do interesting and lively things if we would let them, but we prefer to satisfy our own vanity by giving them presents.

If there is a governess or nurse maid, it is wise to have the children's room well away from the homemaker's room, but if there is only one maid in family she must sleep at night, and then the nursery should open off the main sleeping room. Children are apt to be easily disturbed at night, before their confidence in the material and spiritual worlds is established.

Of course there must be a guest room, which can be quite small, as it will be the least occupied of any, but it should be a room with real possibilities of comfort, with a fresh, not too vivid color scheme, a private bath if possible, with ample closet room, and a great many coat hangers in the closet and a good hand mirror on the dressing table. There is no reason why this room should not be on the third floor if that fits into your scheme better, the guests will find more quiet there and you could probably arrange a better outlook from the windows. It is a cruel mistake to have a sad and dingy guest room, your friends come to you either with a great love for you or a great need of you and a bleak, unfriendly, damp guest room is always a blow.

The question of servants' rooms is of real significance. They must be near the kitchen, well lighted and well ventilated, warm in winter, with the kind of furniture that is comfortable for tired women.

Your house must be built with an air chamber over the top floor, if this space is to be used for anything besides an attic or storeroom. No amount of open door and windows or cross draughts will cool off the top floor that is directly under the roof. The expense of an air chamber is not particularly great, and it always makes a safe storeroom.

Window Problems

As you are metaphorically walking about your house, you will decide about your windows, the type that will suit your house, the fittings for them and, if possible, you will arrange for storm windows and doors, because of the great saving it will afford in coal. Before the final plans are made your architect will want your decision about all this architectural detail, not only the type and number of your doors and windows, but the color of paint to be used and the amount and kind of hardware.

I cannot imagine a conveniently planned home without a sewing room. There are times in every home when a seamstress is essential, for the making of simple clothes, the doing over of last year's supply, the making or re-modeling of curtains and draperies, the care of children's garments and for generally keeping things in order. If you attempt to sew in a room that is otherwise occupied, the comfort of that room completely vanishes. A machine must be there, a form for fitting and work tables, and frequently the seamstress may leave an untidy place that cannot be put in order until the next day. If a woman does much of her own sewing, she will all the more need a room that does not demand much housekeeping. Almost every house in the process of designing has some waste space that can be utilized for a sewing room at a trifling expense. However small this room, it must be well lighted, and warm in winter.

Then, The Architect

After all these rooms so necessary for your comfort have been arranged on the different floors and you have decided their relative size, where the stairs are to come down, about the entrance, the fireplace in the living room, ample closet room, etc., your architect will then make you see things more clearly with his own plans drawn to scale and later he will furnish the exteriors and specifications. Read through the specifications most carefully in connection with building catalogues, so that you will know the extent to which the architect has caught your ideas, and can begin to ascertain what it will cost to carry them out. When the building begins, if the architect is away at any time, it will be quite easy for you to oversee some of the details of construction, and you will know with certainty whether the specified materials are being used by the builder. It is a wise thing to have the architect's drawings,

(*Continued on page* 86)



Danersk Early American Furniture

IF you are fortunate enough to have seen in the Governor Bradford Mansion a delightful old bed done in antique blue and gold, it may have suggested for your guest room an Early American group with quaint desk, comfortable little chintz-covered rocker and dressing table.

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If You Are Going To Build

(*Continued from page* 84)

a set of blue prints and your building catalogues always at hand in case of any argument about the construction.

It is poor policy to cut the cost of building too much, it is like having a poor surgeon for a difficult operation. You cannot hope for a good house, satisfactory in all its details, unless you have an accomplished architect, a skillful builder and the best building materials. This need of good material extends through the equipment of your house. Your home will never be truly comfortable unless the heating, lighting and plumbing systems are of the best. In practically nine cases out of ten you can save money by having an excellent architect from the beginning; the one time when this may not be necessary is if you can get guaranteed stock plans and turn them over with specifications to a builder with a reputation. One of the sure ways of economizing in building is the use of stock materials, of stock windows, and doors, woodwork and trims. Of course your whole house can be built of stock lumber, but the result is sometimes lacking in a certain distinguished individuality.

It is almost superfluous these days to suggest simplicity in design and construction as well as interior finish and furnishing. Futile ornament is no longer good taste or in style. We build our houses for comfort and convenience, and their beauty must grow out of the right design and the best construction.

OPPORTUNITIES FOR HOUSE PLANS

RESIDENTIAL building continues to lead all others. Of the sum total of all new building done in one month recently, 34% was the construction of homes. Already $450,000,000 worth of homes were reported under way for one single month. It has been estimated that we require at least five million new small houses in this country, houses that are comfortable and practical, well planned and well built. If this is true, a great many thousands of people are going to build in the immediate future. They will want to know all about small houses and about building materials. One way to find out is through the practical, interesting, and often beautiful booklets and catalogues that are being published today, not only the books of house plans but all of the details of building construction. The pamphlets listed here by no means exhaust the list. From time to time these will be reviewed in the columns of HOUSE & GARDEN. The amazing amount of money American manufacturers are investing in service of this kind for home builders furnishes an opportunity for education that has never before been offered the public.

A very practical book for people who are going to build is *"House & Garden's Book of Houses"*—Condé Nast & Co., New York City, publishers. There are over 300 illustrations in this book of houses and plans, garages and interesting architectural detail. All of these houses have been built and many of them by famous architects, so that this book really gives you a survey of domestic architectural progress in this country, as well as inspiration for building.

"How to Plan, Finance, and Build Your Home"—This essential book for the person who is going to build is published by the Architects' Small House Service Bureau of Minnesota. If you are planning a home of from three to six rooms which you want to make economical and comfortable, and if you want to know all about building materials and floor plans, and your garden and kitchen equipment, you will find invaluable help in this book. It also gives elevations and descriptions of every kind of material and in immense variety. It is possible to secure working drawings and specifications of any house in this book at a moderate cost.

"Home Builder's Plan Book"—This is a new book of plans for small houses published by Rogers & Manson Company of Boston. Fifty designs are shown including prize drawings, and these designs cover frame, brick and stucco construction of four-, five- and six-room houses. The houses are all practical, modern dwellings. It is a significant volume to study if you are planning a house of your own.

Two books of real value to those who are about to build are *"Colonial Houses, 25 Designs," "Stucco Houses, 21 Designs."* These books contain not only the elevations of houses but floor plans, prospectuses and descriptions. They are published by Henry T. Child, New York City. Very practical houses are shown.

"Keith's Magazine" of Minneapolis, Minn., is making a very interesting offer of three books of house plans showing 100 designs, of bungalows, cottages and two-story houses. These houses are all the small, modern designs, and the pictures in most instances show something of the garden planting. Floor plans also are given.

Two books published by Yokot Merritt, Seattle, Wash., are extremely interesting in their illustrations and material. *"Craftsman Bungalows"* is 112 pages of practical, distinctive types of bungalow costing from $1,000 to $10,000. *"Colonial Homes,"* of course, features the old and new Colonial type of architecture. The book is well illustrated and of practical interest to the would-be homemaker.

"A Group of Small Houses" published by The House Beautiful Publishing Company, Boston, Mass., gives you an interesting variety of modern houses to select from. A group of four designs has been made to order by a firm of well-known Boston architects and these houses are shown. Working drawings and specifications are available.

If you are thinking only of building a summer camp and yet want it comfortable, screened from insects, and an ideal sleeping place, you should send for *"Away from City Cares."* This catalogue, published by Togan-Stiles, Grand Rapids, Mich., shows a variety of camps and cottages, delightful for a summer rest, for vacation trips, for week-ends. These little buildings, ready to put up, can be delivered to your lot, any place in the woods, or to a responsible dealer. They save you time and money, and bring comfort and peace.

An interesting pamphlet of houses and house plans is published by the Indiana Limestone Quarrymen's Association, Bedford, Ind. This book shows designs submitted for a competition for detached homes faced with Indiana limestone, and not only are the floor plans given of each house but different elevations and details of construction, which would be helpful to a degree to any builder who wants to carry out an architect's plan conscientiously. The designs of the houses are immensely picturesque, carefully thought out, and the plans comfortable and exceedingly practical.

"A Portfolio of Face Brick Bungalows and Cottages" is being published

(*Continued on page* 88)



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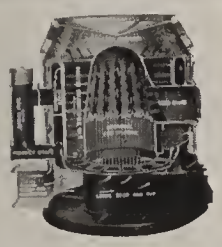
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We also still have in stock for this fall's trade, in an almost unbroken list of varieties, the largest stock of Brand Varieties in the World and the largest stock in America of the World's Best French, English, and other American sorts.

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A. M. BRAND

FARIBAULT MINNESOTA

Opportunities For House Plans

(*Continued from page* 86)

by the American Face Brick Association, Chicago, Ill. The plans for these cottages have been prepared by competent architects, after careful study into the housekeeping problems of the day. The interior arrangements of all the cottages are not only convenient but exceedingly economical. The houses run in size from three to eight rooms. Complete working plans and specifications for these houses are on sale.

Many problems for the builder and housekeeper have been simplified in *"Building with Assurance"* published by Morgan Sash and Door Co., Chicago, Ill. You will find in this book not only scores of modern bungalows, cottages, Colonial houses and garages, but some extremely valuable material about the arrangement of the different rooms of the house, about various woodworks and stains, about floor coverings, lighting, plumbing and heating—a book you must study if you are going to build.

"The Home You Long For" is the interesting title of a delightful booklet on different types of wooden houses published by the Arkansas Soft Pine Bureau, Little Rock, Ark. This pamphlet is really a series of pages of houses, and with each house is shown the floor plans, and there is an interesting little talk about the finish of the woodwork. These designs are particularly good, showing really fine styles of architecture, with unusually livable detail. And with every set of plans a mill bill is given which will help to get at the cost of your house and assist your builder in making his specifications.

If you are interested in building your house of redwood you should send to the Pacific Lumber Company, Chicago, Ill., for their Information Sheet No. 11 on residential building. This tells the story of redwood in relation to house building. It will incidentally also show you some interesting designs of houses suited to this building material.

"Plans for Minter Homes"—Published by Minter Homes Corporation, Huntington, W. Va., is a pamphlet showing that not only can you find houses and plans ready to use, but the house itself all prepared for your builder to set up. This system of home-getting promises to be labor-saving and time-saving. There is a variety of these houses with practical plans which suit different sites and plans.

"Hy-Tex House of Moderate Cost"—Published by the Hydraulic-Press Brick Company, St. Louis, Mo. This book will bring you a large variety of well-designed small and medium houses. The front elevation is shown in every instance with floor plans and detail drawings, also the cubical contents. The architects who design these houses work with a definite problem, to plan a detached house faced with Hy-Tex brick to build complete at a cost not to exceed $7,500 (pre-war price). The prize houses designed for this competition are shown in this pamphlet.

"Brick for the Average Man's Home"—Published by the Common Brick Manufacturers Association of America, Cleveland, Ohio. This pamphlet contains 34 designs for practical and artistic homes as well as two-apartment houses; one or two garages are also shown. Every house is designed to be built of common brick. Working drawings and specifications available.

"Own Your Home"—National Lumber Manufacturing Association of Chicago, Chicago, Ill. This pamphlet contains a series of designs for wooden houses of the cottage and small Colonial type. Floor plans are shown of each house and in some instances interiors are given. There is much practical information about the starting of a house that would be of value to those who contemplate home building.

A series of pamphlets called *"Better Built Homes"* published by the Curtis Service Bureau, Clinton, Iowa, gives in all 200 houses designed to meet the needs of American people who want practical, comfortable, beautiful small houses. There are four different types of architecture shown: Colonial, English, Southern and Western. Floor plans are given with every exterior, one exterior and interesting detail, also suggestions for the finishing and fitting of the house.

"56 *Touchstone Houses,"* designed by George E. Fowler (5 West 47th Street, New York City) is an interesting collection of modern houses, large and small, that are comfortable, economical and attractive. These houses are planned to help solve the servant problem, hence every step is considered, and space is utilized not for beauty, but for convenience. Plans are for sale, and specifications can be written.

Snapdragons for Beds and Borders

(*Continued from page* 58)

example of how utterly all natural beauty may be driven from a flower by artificial means."

Any open part of the garden is suitable, for snapdragons do not like shade. The soil needs no special attention beyond being ordinarily dug and manured. If planted in a wall, either in the coping or a joint where the mortar is loose, they will grow if the seed is inserted with a little damp soil. When pricking out, remove the leading shoot to make the plants more bushy. If planted in their flowering positions in April they will flower early in June.

Seed sown under glass in March or April will flower the same year from July to October. Because it is usually treated as a half-hardy annual one is apt to forget that the antirrhinum, like the wallflower, is a true hardy perennial, and will grow on for several seasons.

In the garden, on cultivated land, it is necessary to cut them back after flowering, to force the blooms to develop on the young growth and lengthen the period of flowering, and, if the plants are left for more than a couple of seasons, they get over-rooted, and the top growth becomes heavy and untidy, as well as hard wooded. The result is that rough winds and snow often cause the plant to split and lose much of its shapeliness. For front rank beds it is, therefore, advisable to replace them each season. In the North snapdragons require a thorough winter covering.

Allow plenty of room in bedding out, the tall varieties at least 15″ apart, the medium 12″, and the dwarf 8″. This will then permit of side development, and give a much finer effect of color.

While seed from a garden-grown specimen will usually not be found to come true the following season, if it is desired to increase the stock of a particular favorite it is quite simple to grow cuttings. For this purpose young unflowered shoots should be pinched off the selected plants in August, inserted firmly in a box of sand, and kept in a cool place for a couple of weeks; they will form sturdy plants for next season.

The plans give a suggestion for schemes of border and beds in a medium-sized garden. They are arranged to give a subtle variation of colors.



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Middle Plants for the Perennial Border

(*Continued from page* 51)

sown in early spring. Easily cross-fertilized, so does not always come true to seed. Bloom from mid-May until mid-June and grows from 1′ to 1½′.

Butterfly Weed (*Asclepias tuberosa*)—Large fragrant and showy clusters of orange-yellow flowers in July and August. Grows 2′ high, and has many light green leaves which are not very noticeable. Plant should be cut down after blooming and place hidden by other things. May be collected, but plants raised from seed bloom longer.

Canterbury Bells (*Campanula medium*)—Really a biennial and seed should be sown as soon as ripe in order to assure bloom the next year. Good stiff plant with fair foliage. The flowers are bell shaped, about 2″ long, and of colors varying from white, pink and blue. It grows from 1′ to 3′ high. Plant about 18″ apart. Slight winter protection.

Peach-Leaved Bellflower (*Campanula persicifolia*)—Blooms in June and July. About 2½′ high. Graceful stalks covered with cup-shaped flowers which are purplish-blue. Leaves resemble those of the peach tree, very effective. After first period of bloom cut back and it will bloom again in the fall. Propagate by seed, or by division after the flowering season. Plant 14″ apart.

Turtle Head (*Chelone Lyonii*)—Flowers a showy rosy-purple in terminal clusters. Leaves handsome, and plant makes an effective mass about 2′ high. It is best suited to moist places, and prefers partial shade. A heavy mulch of rotted manure will add to the growth and number of blossoms. Propagate by seed, cuttings, or by division in the spring. Can be collected.

Shrubby Clematis (*Clematis recta*)—Broad terminal clusters of fragrant white flowers in great number in June and until mid-July on bushy plant which grow from 2′ to 3′ high. They need a deep rich soil and will be improved by a slight amount of lime. Susceptible to drought. Propagate by seeds sown as soon as gathered, or by division of the crowns. It is also possible to grow cuttings if they are taken before it comes into bloom.

Sweet William (*Dianthus barbatus*)—Flat terminal clusters of small flowers in shades of white, pink and crimson, borne on leafy stems about 2′ high in late May and lasting until July. Should be planted about 6′ apart and is best treated as a biennial because they become scraggly after blooming and wintering. The single white, true pinks, and deep red make vivid color notes, but the parti-colored varieties should be avoided as they are often ugly. Select one or two good clusters and protect them with a paper bag until seeds are ripe. Then sow in July for next year's blooms. Cut down after blooming.

Bleeding Heart (*Dicentra formosa eximia*)—Not as large as *spectablis* and will not die down after blooming but will develop handsome foliage. Grows about 1′ high and has many pendant, heart-shaped flowers of a pleasing pink color. Propagate by division of the crown, allowing a bud to each division. A good plant to hide a spot left by an early blooming one.

Gas Plant (*Dictamnus fraxinella alba*)—An old-fashioned plant which improves with age and develops into a fine bushy plant covered with many fragrant white flowers in June and July. It grows about 3′ high. Prefers rather heavy soil and will do well either in full sun or partial shade. Clumps should not be disturbed often. Propagate by seed or by division, with difficulty. Plant 2½′ apart to allow for growth.

Yellow Foxglove (*Digitalis grandiflora*)—Golden bell-like flowers on spikes which are often 2′ long, rising from a heavy tuft of handsome leaves in June and July. It is a true perennial and blooms more or less constantly all summer if the withered flower stalks are cut. Prefers a rather moist soil and will thrive either in the sun or in partial shade. Plant 18″ apart. Propagate by seed and by division after blooming.

White Day Lily (*Funkia subcordata*)—Large clumps of heart-shaped, glossy green leaves which will hide many ugly bare spots. In mid-August and until mid-September, large, fragrant, white, lily-like flowers are borne in loose spikes from 1′ to 2′ high. Good also for edging down shrubs. Prefers deep, moist soil and partial shade. It also needs plenty of water in the summer or the leaves are apt to wither. Propagate by division in the fall. Plant about 2′ apart for development.

Blanket Flower (*Gaillardia grandiflora*)—One of the most brilliant flowers of the border. It lasts from June through October. Large daisy-like flowers with yellow tipped rays shading to a deep maroon center. Grows to about 3′ high, but is apt to fall over and sprawl. If pegged down will spread rapidly and send up erect flower stalks. Needs foliage of other plants. Color not easily adapted to others in the border. Propagate from cuttings or by division in August and September. Seeds also possible, but does not always come true.

Baby's Breath (*Gypsophila paniculata*)—One of the best plants to fill in gaps. It has a mist-like wealth of white bloom in July and August. The foliage is rather inconspicuous. Grows about 3′ high and spreading. Is excellent for cutting. Any soil in the open sun and air. Propagate by division or by seeds sown where they can get the best possible light to avoid weakness.

Lemon Lily (*Hemerocallis flava*)—In late May and through June the large, fragrant, yellow, lily-like flowers are borne on stiff stems from 2′ to 3′ high, above the slender, grass-like foliage. Any soil and in partial shade or full sun. Likes moisture and is excellent for waterside plantings, or before shrubs. Propagate by division in the fall.

Alum Root (*Heuchera sanguinea*)—One of the most ornamental late spring blooming perennials. Long panicles of dazzling crimson flowers on graceful stems 1½′ high. The leaves are very decorative and form thick, persistent clumps of rich green. Large plants which show signs of weakness should be lifted and given new location, as it does not like to remain more than two years in the same place. Any garden soil and even partial shade are acceptable. Propagate by seeds sown in the greenhouse in March, or by root division in October. Many varieties and colors.

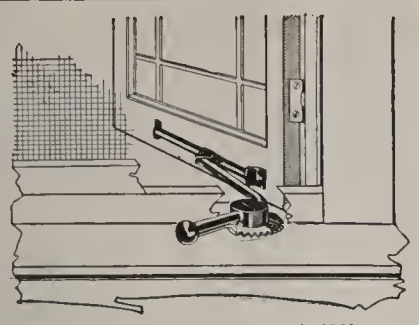
Var. *splendens*—dark crimson—good.

Var. *Pluie de Feu*—free blooming scarlet—good.

St. John's Wort (*Hypericum Moserianum*)—Large yellow single flowers, resembling a rose, in July and through until October, on long, slender, drooping stems 1′ to 1½′ high. Few blossoms at a time, so plant in clumps 18″ apart. Leaves dark green and persistent. Not reliable in New England. Needs winter covering. Any soil, sun or half shade. Propagate by seed or suckers.

German Iris (*Iris germanica*)—Blooms

(*Continued on page* 92)



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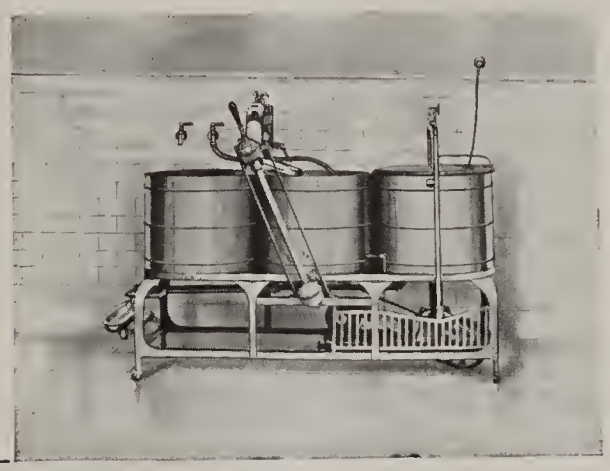
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Write for Booklet No. 109, "The Universalized Home"

Landers, Frary & Clark
New Britain, Ct.

Middle Plants for the Perennial Border

(*Continued from page* 90)

in early May and until early June in self colors and combinations of white, yellow, bronze, purple-blues, and lavender almost to rose. Flowers large and borne at the ends of stiff stalks 1½′ high in clusters of four or more. Leaves blue-gray green and rather coarse. Effective for texture, but are apt to burn at the ends after blooming. Then cut back. Any moist soil, sun or partial shade. Propagate by division after blooming. Increases rapidly. Fertilize in fall.

JAPANESE IRIS (*Iris Kaempferi*)—Large showy flowers often 10″ across at the end of stalks 2′ to 3′ high, borne in clusters of two or three. Colors white, blue, and deep purple, sometimes mottled and deep veined. Leaves narrow and grass-like, light green, graceful, and persistent. Late blooming, mid-June to mid-July. Plant needs moisture and sun. Do not disturb often. Propagate by division and plant in early spring or fall. Many named varieties.

SIBERIAN IRIS (*Iris sibirica acuta*)—This iris is valuable in the border because it tides over the early German iris until the late Japanese iris, for it comes the latter part of May and blooms until mid-June. It is a very well formed plant, with a fine foliage, which is 2′ to 3½′ high, persistent, and forms heavy clumps. The flowers are a deep blue and are borne in clusters of three or four at the ends of long, slender stems. Also white variety. Rich soil and full amount of sun required. Plenty of water, especially in blooming time. Propagate by division.

FLAX (*Linum perenne*)—Masses of brilliant sky-blue flowers on a bushy plant about 2′ high in early May and lasting until August. The dainty but very showy flowers are short lived but almost continuously borne. Leaves of little value. Plant needs propping sometimes after rains. Prefers an open situation and rich, light soil. Propagate by seed and division.

LUPIN (*Lupinus polyphyllus*)—Long spikes thickly set with deep indigo-blue flowers from mid-May until mid-June on stalks which rise from 1′ to 1½′ above heavy clumps of handsome dark green foliage. Grows in any soil, even very dry places, except where there is lime. Prefers sun. When once established should not be moved. Propagate by seed and division.

DOUBLE CATCHFLY (*Lychnis viscaria splendens fl. pl.*)—An erect growing plant about 1′ high with scarlet-crimson flowers in short stalked clusters which form tufted heads at the ends of upright stems 6″ to 18″ high. The leaves are grass-like and form good clumps. Resists dry periods. Prefers full sun, and any soil. Propagate by division in early spring. Many other varieties which have different blooming seasons and colors.

LOOSESTRIFE (*Lysimachia clethroides*)—A handsome plant growing about 2′ high and covered in July and August with long terminal spikes of white flowers. Leaves are large and attractive. Remain in good condition long after blooming season. Any good soil and in full sun. Readily propagated by division.

PEONIES (*Pæonia*)—Old garden favorites and numberless in varieties as well as a number of species which have different characteristics and times of bloom. They all do well in the sun, but blooms last longer in partially shaded places. Persistent, handsome foliage, but they have a tendency to have bare feet and should be edged down with smaller perennials. Greatly appreciate well dug-in rotted manure in the late spring, or watering with liquid manure, especially just before time of bloom. Like leaf mould and other fine mulches. Propagated by division after bloom. Set roots 2″ to 3″ below ground rather carefully, and be sure they do not come in contact with fertilizer. Usually requires two or three years to become established. Best time to divide is September or October. It is inadvisable to move them in spring.

ORIENTAL POPPY (*Papaver orientale*)—Gorgeous deep orange flowers in June at the ends of long hairy stems, and above coarse but decorative foliage. Stems 2′ to 3′ high. Foliage forms thick tuft, but as soon as the plant is through blooming it disappears until the cool nights of early fall. Space left should be covered with some spreading plant. Prefers the sun, and any soil. Do not disturb after it is established. Propagate by division or seeds sown as soon as ripe. Plant about 18″ apart.

BALLOON FLOWER (*Platycodon grandiflorum*)—From July until September this plant has many large blue flowers and is covered with curious inflated buds. It grows about 3′ high, and is inclined to flop over unless staked or held in place by other stiff plants. Leaves are good looking and persistent. If the dead blossoms are picked it will continue in bloom. Light winter protection. Propagate by seed or division with difficulty in spring.

Var. *album*. Also a blue and a white dwarf variety.

BLUE BONNET (*Scabiosa caucasica*)—From June through September large light blue flowers at the terminals of stems 2′ to 2½′ high, rising from masses of gray-green leaves which are insignificant and should be reenforced with heavy foliaged neighbors. The excellent color will last as long as seeds are not allowed to form. Any soil, and full sun with a slight protection in winter should secure success. Propagate by seeds, or division. Variety *alba* is also good for white color masses.

MEADOWSWEET (*Spiræa astilboides var. floribunda*)—There are many astilbes on the market and all of them are lovely additions, but this old one with its large, graceful terminal plumes of small white flowers in June rising to the height of 2′ is the best of the smaller varieties. The foliage is dark green, persistent, and very decorative. Plant prefers moist soil and will thrive in sun or partial shade. Propagate by division either in the fall or early spring.

SPEEDWELL (*Veronica longifolia var. subsessilis*)—A fine blue flower, blooming in mid-June and lasting until mid-September. Numerous slender spikes 6″ to 10″ long and rising from a fine bushy plant with narrow green leaves which are persistent. It grows from 2′ to 3′ high. Prefers rich loam and open situation. Propagate by seed or division.





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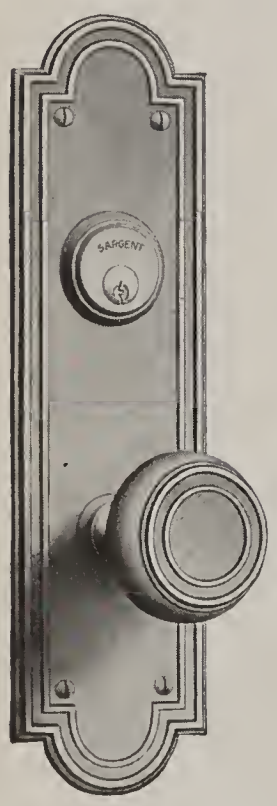
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Doors that stand ajar or doors that slam are equally objectionable. Sargent Door Closers keep doors closed surely but silently. There are closers for light inside use as well as the type for heavier doors.



SARGENT

LOCKS AND HARDWARE

The Culture and Care of Palms

(*Continued from page* 45)

placed in the room, they are very sensitive and delicate. Then they need the warmest (but not the driest) place in the house, as well as continual watering. Very seldom do full-grown hothouse palms become accustomed to the room in which they are placed without injury. They are best fitted to withstand hardships and recover from them more easily if they are brought into the house in the early stages of growth, when they have only developed two or three of their characteristic leaves.

With proper care the fanlike leaves last from four to five years before they begin to die. Should the tips of the leaves become yellow, the yellow parts should be carefully cut off with a sharp pair of shears. If the entire fan dies, it is removed, with the exception of part of the leaf stalk, which still serves the plant as a store room. The outer fans should only die of old age. If the inner leaves die prematurely, then the plant should be taken to a gardener in whose greenhouse they can be reinvigorated. They require expert care and treatment and, while in this state, should not be kept as a house plant.

Fans should only unfold themselves when one leaf surface has completely lifted itself from the sheath of the last leaf. If they unfold prematurely they suffer from either lack of food or decaying roots which have become sick because they have stood in a place unsuited for them.

It is important to keep the leaves damp and free from dust. To do this well they are often sprayed and washed with a soft sponge.

Since the fans give off much moisture the plants should be well supplied with tepid water. This must run quickly through the root balls. The surplus water must not remain standing in the saucer for, as has been said, no other plant root requires so much air as the palm root. Those palms which have the strongest armament of thorns and needles require the largest amount of moisture. Every week, during the time of the greatest growth, which begins with April and ends in August, all healthy palms are given some fertilizer dissolved in water.

Young palms are transplanted every spring, and the older plants only when absolutely necessary. It often happens that the older plants die after they have been repotted. To avoid this mishap they should be taken to a gardener who will do the work. In transplanting, special care must be taken of the roots when removing the plant from the pot. The long, brittle, fleshy roots should never be cut back, since they have difficulty in replacing their root caps when injured. Only when it is absolutely necessary are the injured or decaying roots to be removed. Transplanting is materially aided if the root balls are somewhat dry. Then the roots are less brittle and they will also imbed themselves quicker in the soil. If it becomes necessary to remove the soil between roots and rootlets it should be carefully pushed from them with a small, round piece of wood.

The vent of an ordinary fire-baked porous flower pot receives a good foundation of broken potsherds before the soil is placed into it. This will aid in removing the surplus water from the pot. The soil for the older plants should consist of equal parts of humus and hot bed soil together with a little clay. After this has been brought into the pot the plant is watered until the soil has become soaked and the surplus water flows from the vent. With this arrangement, the soil will keep healthy.

Taking Guesswork Out of Gas Cookery

(*Continued from page* 57)

and gas regulating devices and with each stove the method is explained to the purchaser. Remember that you want a blue flame, that the tip only should touch the utensil and that the yellow flame may mean too much gas and cause smoking or it may mean too little air. Keep your flame so that it is blue, with no yellow or white tip.

Before lighting any burner, try all the gas valves to be sure that they are closed and that there is no gas in the range. If burners pop out close partly the air mixers.

The simmering burner on the new stoves is a great convenience and economy, if the burner is perfectly regulated. In most cases the air mixer must be nearly closed.

Cakes bake unevenly perhaps if they are set too near the front of the oven. Be sure to put them at least in the center or better near the back.

To prevent fish from burning while broiling or baking, grease the gridiron. In broiling steak, if it is thick, place it 1″ from the flame. If not thick, 2″ or 3″. Keep the broiler door open while broiling. Heat the oven for ten or fifteen minutes with the door shut before putting the meat or fish in to boil.

Remember the tip of the blue flame is sufficient to cook; any other flame condition spells waste.

When your burners do not light, they are probably grease clogged. Remove them and boil in a solution of washing soda.

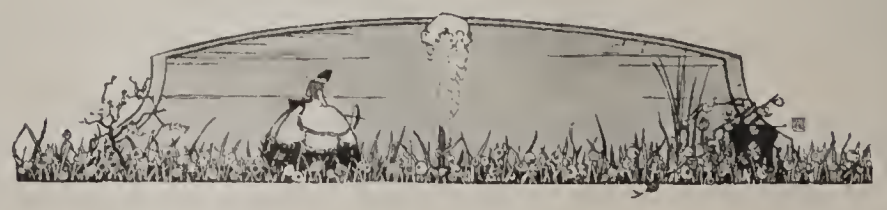
Turn down flame when the substance begins to boil.

Unusual cooking capacity in a small space is really one of the great advantages of the new stoves. Know your space, your family needs and then buy your stove from one of the best makers or order it through your gas company.

Manufacturers have tried to beautify their stoves, but when you buy see to it that you buy comfort first.

A gas range should keep in first class condition for at least fifteen years—that is, if you buy the best and take reasonable care of it.

All kinds of stove combinations can be had: gas and coal, gas, coal and electricity, electricity and gas, oil and electricity, etc. So every taste, every necessity can be met in stoves today. There is but one rule—buy what you need and the best of its kind.





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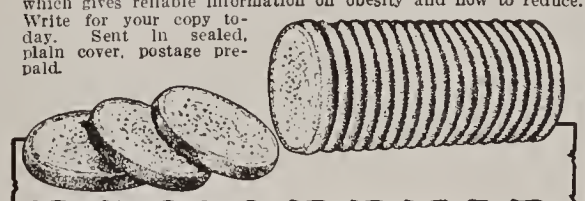
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WHAT YOU CAN DO IN NOVEMBER

A Personal Message from Henry Hicks

NOVEMBER is a month when you can learn gardening, enjoy gardening and teach gardening. Now is the time to look around your grounds and decide upon that cozy corner of pine, holly, fir, laurel, hemlock and white birch. Then you can come to the Hicks Nurseries and have the fun of picking out each tree or bush yourself.

As for the learning, you might look up some of the standard gardening books, and write to us for our booklets on planting, especially the Commuter's Edition of Home Landscapes. This issue shows price reductions of 25% to 40% on many items, particularly trees from 15 to 25 years old. These things we have grown especially for a discriminating clientele — the country estates about New York, Cleveland and elsewhere—and we have carloads and truckloads of them available for November planting. Of course, they are guaranteed to grow satisfactorily. If you will sketch on a photograph the planting effect you want, we will carry it out.

The moving of really large trees, such as oaks, lindens and maples from 25 to 40 feet high, is a timely thing, particularly in view of our reduced prices. We can supply the trees, the machinery and the trained men to do the work.

There are rock gardens and a winter garden by our office which may give you some new ideas. Here are wintergreen, cotoneaster, arbutus and other cover plants; yellow azalea to make sweeps of color in your woods; bright berries to lighten the dull days of March and feed the birds before the angle-worms come up; and evergreens to use as Christmas trees and plant out afterwards.

In the Middle Atlantic States garden planting is practicable for nine months in the year, and November is one of these. If you mulch the ground heavily to keep out frost, trees can be set in December and January.

And finally, November is the month to get those additional fruit trees you have been thinking about.

If you love a plant, you can make it live any time.

(Signed) HENRY HICKS

We shall be glad to send you at your request, any of our booklet helps in home planting.

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a tiny fraction of your loss on a single ill-chosen gown



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Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

THESE ARE THE 10 NUMBERS OF VOGUE THAT YOU WILL RECEIVE FOR $2

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(Extra Complimentary Number)
If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number — **December 1**
Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number — **December 15**
Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity — **January 1**
Lingerie and negligees which are a joy just to look at. Countless dainty trifles which make for distinction in your wardrobe.

Motor & Southern — **January 15**
Motor fashions for both the cars and their owners. Features of the Motor Shows pictured and talked about.

Spring Fabrics & Original Designs — **February 1**
This issue sounds the first notes of spring fashions, discusses the new materials and provides you with details to freshen your winter wardrobe, while the weather is still too treacherous for you to venture forth in a new spring suit.

Forecast of Spring Fashions — **February 15**
At last there is an answer to all your spring clothes problems. All your perplexities from the trend of the mode to the minutest of accessories and details is authoritatively settled for you. This issue is a budget of momentous tidings from Paris and New York's proud originations.

Spring Millinery — **March 1**
Of all the clothes you love there are none so dear as your newest hat. A hat does so much for one. Why, one's whole destiny is sometimes altered by the curve of a feather or the fall of a ribbon. Vogue's authority and aid are invaluable.

New York Fashions — **March 15**
Jauntily self-assured, the New York Fashions Number of Vogue brings to you the new modes—New York itself—gay with the sparkle and color of a new season and its new fashions.

Spring Fashions & Brides — **April 1**
Veils and visions, laces and lingerie, frills and furbelows—all of them exquisite. And even if you're not a bride, you may as well have a trousseau—and this issue of Vogue fills every need.

Paris Fashions — **April 15**
The jealously guarded secret of the new mode is out at last. By cable and special letters Vogue has received the very latest news from the "Openings". And in this issue are all the caprices and affectations of a Paris eager for the new season.

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House & Garden



Christmas Gifts Number

BEETHOVEN and Nature

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STEINWAY

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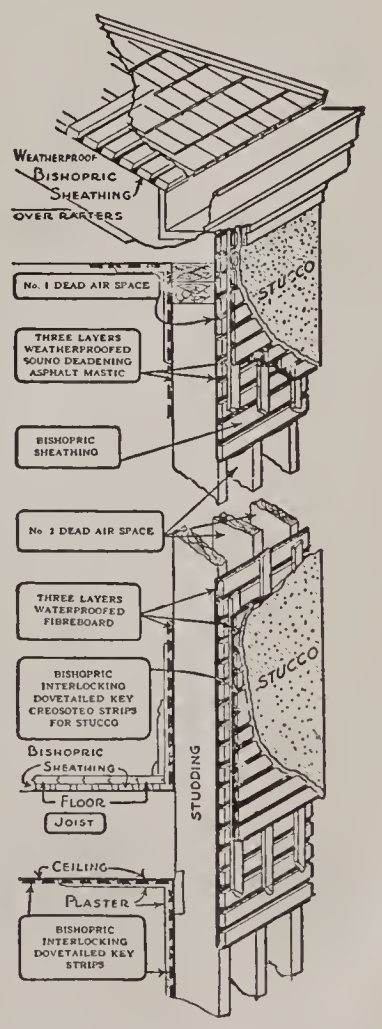
STUCCO is smartest in style and unquestionably the most satisfactory type of house to build today. Stucco lends itself to artistic architectural effects in greater variety than any other form of building construction. The Stucco house is a practical success, also, even when built by old-fashioned methods. Since the invention of BISHOPRIC, however, the stucco house has truly become the house de luxe in every quality that goes to make the ideal home.

A stucco house built of BISHOPRIC is enduring. It will last for generations with no "cost of upkeep." It has extraordinary strength and is impregnable against that insidious yet most dangerous foe to good housing—moisture. Moisture shortens the life of most buildings and imperils the health of the occupants.

A home is a place in which to live—to be comfortable, to sleep and rest and entertain—in which to raise children in health and happiness.

A stucco house, built throughout of BISHOPRIC, as illustrated in sketch at the side, provides the utmost maximum, within practical limits, of comfort. A study of this drawing, showing the *three* layers of asphalt mastic in the walls and the *two* layers of dead air space (the best method of insulation known to builders) and the super-excellent combination of asphalt and dead air space insulation of the floors and ceilings indicates how impossible it is for moisture to circulate. There is no danger of dampness causing plaster to fall, nor is there any annoyance from the transmission of noise from street to house, floor to floor, room to room. Warmth is kept inside in winter and heat outside in summer by reason of those double walls of dead air space and those triple walls of sound-deadening, weatherproof asphalt mastic.

While BISHOPRIC was designed first for superiority, actual practice has proved that a BISHOPRIC built house **costs decidedly less** than stucco and frame houses built by old-fashioned methods. We have prepared "Bishopric For All Time and Clime" a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.



Bishopric Manufacturing Co.

572 Este Avenue (New York City Office: 2848 Grand Central Terminal) Cincinnati, Ohio

Factories: Cincinnati, Ohio and Ottawa, Canada

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This is an appealing example of the beauty of the Brick home. In this case, value is more than skin deep. Back of the beautiful face brick are common brick, making a wall of integrity unchanging through centuries --comfortable and fire-safe always. The best value that dollars can buy

"What a Beautiful Home!"

EVERYONE admires the Brick home! Its color and texture give it life and animation. It blends with its surroundings into "a thing of beauty and a joy forever."

Beautiful *at first*—beautiful *always!* The Brick home grows in charm as it mellows with age. Vines and shrubbery, which add to the rich, harmonious effect, need never be torn down or disturbed, for the everlasting surface of brick requires no paint or treatment whatsoever.

Think of possessing a home as imperishable as the clay from which the brick is made! It is always attractive, inviting, and with minimum upkeep and less insurance. Thoroughly dry and comfortable, with less expense for heating. And *today*, by means of the *Ideal Brick Hollow Wall*, the beautiful, enduring Brick home can be yours for less—even in *first* cost—than any other type of construction. The adjacent column tells how.

THE COMMON BRICK INDUSTRY OF AMERICA
1303 SCHOFIELD BUILDING, CLEVELAND, OHIO

The Ideal Brick Hollow Wall

An Attractive Brick Home for the Price of Frame

At last you can build a beautiful, everlasting Brick home for the price of less attractive and less endurable construction. *A new development in brick laying has made this possible.*

This is known as the Ideal Brick Hollow Wall. The brick are laid on edge into walls of 8-in., 12-in. and 16-in. thicknesses. Any mason can lay this wall using standard size brick. All over the country Ideal Wall homes are being built.

The home with Ideal Walls has all the advantages of solid brick wall homes: The slow depreciation which conserves its high sales value even in after years; the warmth in winter and the coolness in summer; the low insurance rates with less up-keep cost, and many other features, which amount to big savings for the owner of the Brick Home.



The 8-inch Ideal Brick Hollow Wall is just as substantial as it is attractive

These Books May Save You Hundreds of Dollars

If you are thinking of building a home, don't fail to secure "Brick for the Average Man's Home." This is a book of new and original designs for two-story houses, story and a half houses, bungalows, cottages, and two-apartment buildings. Exterior view, floor plans, and description of each design given. *Working drawings are available for each design.* 72 pages, beautifully illustrated, $1.00 prepaid.

Another valuable booklet which you should have is "Brick, How to Build and Estimate." This book, just off the press, is a 72-page manual of fullest data on Ideal and solid brick construction, containing vital information for those planning to build and for contractors. It contains 30 tables, 9 full-page detail drawings and scores of illustrations. Thoroughly helpful and practical. 25c postpaid.

You can secure both these books from The Common Brick Industry of America, 1303 Schofield Building, Cleveland, by whom they are published. The nominal price asked is to cover printing and distribution cost only. The best plan is to enclose $1.25 and get both books.



The Cheyenne, one of the 35 small house designs shown in that most interesting volume, "Brick for the Average Man's Home".

There is no added cost for "Morgan-Quality"



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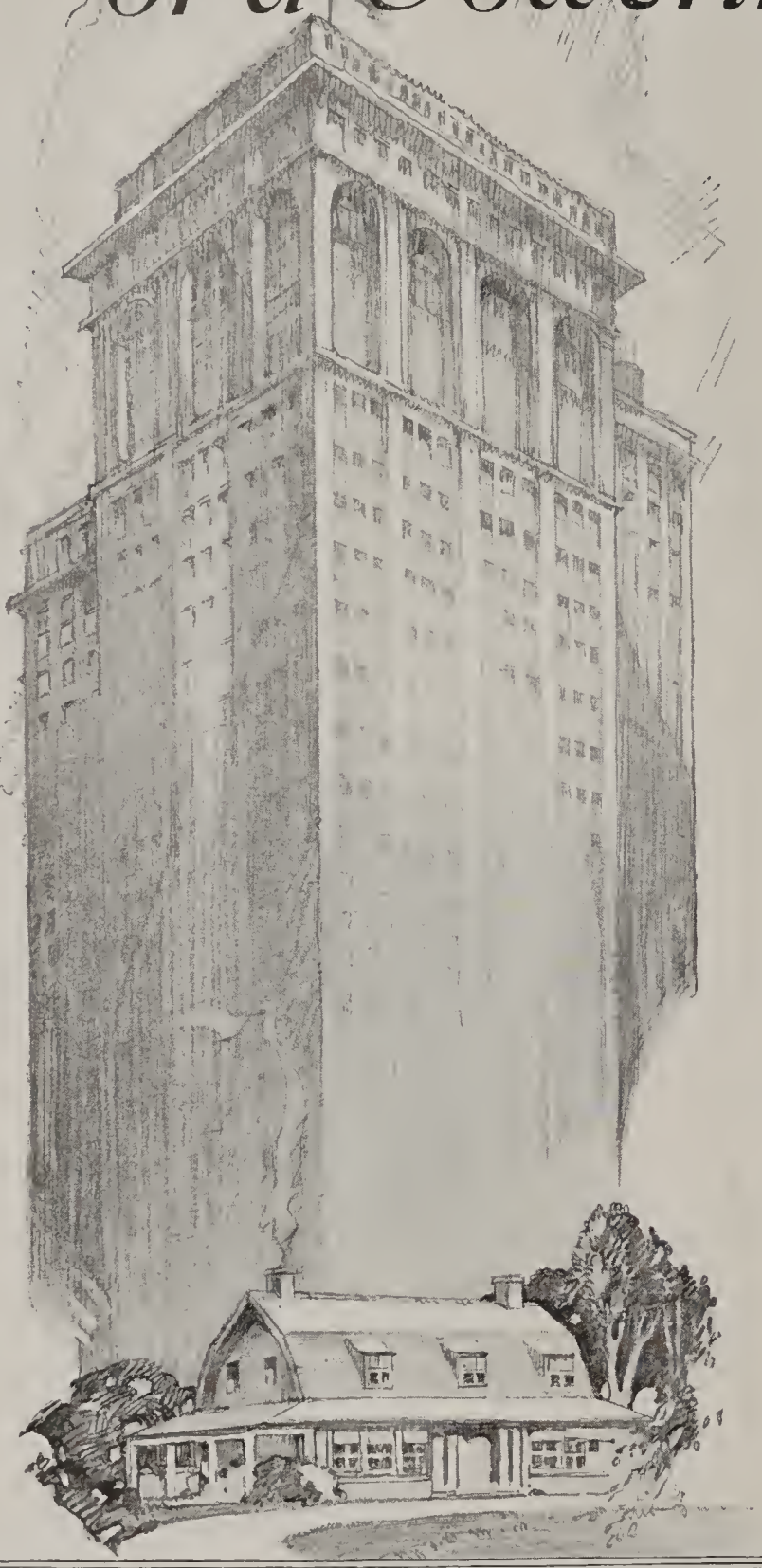
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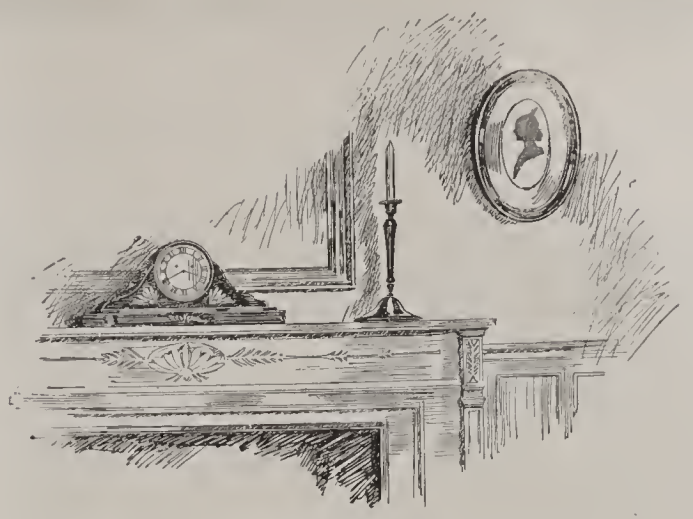
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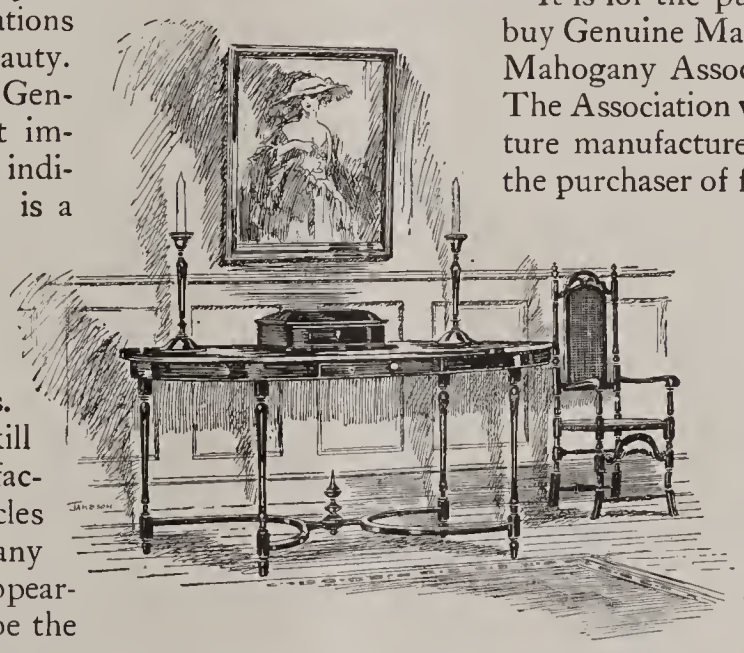


When you give Genuine Mahogany you give heirlooms

YOU have seen quaint Mahogany tea-tables and writing desks at which Beaux in small-clothes and Belles in brocade have played their parts. The polished surface of the Mahogany has reflected powdered hair and patches. The legs, maybe, are scratched by the spurs of men who rode their last thoroughbred two hundred years ago. And have you ever thought that the children of your children's children may, sometime, reflect that you, too, enjoyed the beauty of the Genuine Mahogany furniture you are buying today?

* * * *

The pleasure of owning Genuine Mahogany furniture is not yours alone. Like sterling silver and old lace, its presence bespeaks refinement and good taste and it is admired by your friends. But, after it has served *your* purposes, future generations will still admire its beauty. That is the wonder of Genuine Mahogany. It improves with age. It indicates that good taste is a precious jewel, good at any time or place.



Another charm of Genuine Mahogany is in its distinctiveness. It lies beyond the skill of any furniture manufacturer to make two articles of Genuine Mahogany furniture alike in appearance. The form may be the same, the design may be the same, the wood may have been taken from the same log, but the wonderful diversity of grain is such that no two tables, chairs or desks ever look quite alike.

No other wood possesses the individuality of Genuine Mahogany. It is the aristocrat of all woods. Styles may come and go, fashions may change, but Genuine Mahogany furniture is always in fashion and never out of style. But, just as an imitation diamond is inferior to the real gem, so is imitation Mahogany. It may resemble the Genuine for a time but the deep mellowness, characteristic of Genuine Mahogany will never appear; neither can inferior furniture withstand atmospheric changes or the hard usage that the most carefully kept furniture must undergo.

It is for the purpose of enabling you to buy Genuine Mahogany furniture that the Mahogany Association has been formed. The Association will co-operate with furniture manufacturers and dealers to insure the purchaser of furniture getting a square deal. Good furniture can be made of other woods but—when you ask for Genuine Mahogany and pay for Genuine Mahogany, you should get Genuine Mahogany.

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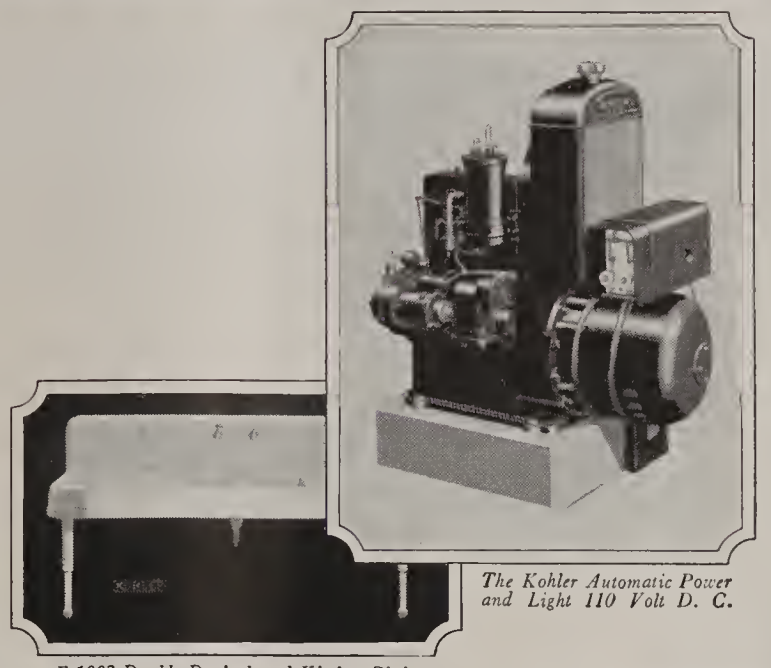
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And here are great factory buildings covering many acres, with the most modern equipment, much of it specially designed for use in the making of Kohler products.

Kohler Enameled Plumbing Ware, preferred for beauty, durability and utility by countless thousands of people, is made completely within these modern plants manned by workmen skilled and earnest. Each glistening-white bathtub, lavatory and kitchen sink is permanently identified by the Kohler trademark delicately fused into the fine enamel as a lasting symbol of our responsibility and pride.

These same standards of fine manufacture are now employed, through enlarged facilities, in the making of another product of utility which carries with it the Kohler tradition of workmanship.

This product is the Kohler Automatic Power and Light Plant.

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WHAT YOU CAN DO IN DECEMBER

A Personal Message from Henry Hicks

THE approach of Christmas awakens memories that hark back to our tender years. Not for much fine gold would we part with these memories nor the picture we have of happy hours spent around our family Christmas tree, amid the warm glow of the Christmas spirit alive in the hearts of all humans on Christmas morning.

A living tree, like a human being, develops character and associations that grow with the years. It always made us feel sad to think of folks burning the tree hallowed by Christmas associations.

My father and grandfather were nurserymen. We had a *living* Christmas tree in our home each year. I want to tell you how you can have a living Christmas tree in *your* home, and what joy it will create increasingly, year after year.

Evergreens are wide-awake all winter in our nursery and I will ship you one or more with ball of earth burlapped to the roots to protect in shipping and assist them in their growth after transplanting to their new home with you. A Douglas Spruce three feet high will cost you $3.00. One four feet high, three-foot spread, costs $5.00. Five feet high, three-foot spread, $8.00. Six to eight feet high, four-foot spread, $15.00. A Nikko Fir, pure dark green with spaces between the branches just right to hang the Christmas tree decorations on, is another choice evergreen for this purpose. One foot high, $1.75; 3 feet high, $6.00; 5 feet high, $10.00.

Pick out the size you want, send your check, and I will ship to you so as to reach you in time for Christmas. After the Christmas holidays are over, take the tree, tub and all, and plant it with due ceremony from the children there on the lawn where it will serve to remind them every day of the year of the Christmas spirit. Next year you can dig it up—tub and all—and bring it indoors for the Christmas season in each year thereafter. Its associations will increase and the "family Christmas tree" produce joy far beyond its cost.

Just about now, you'll be making plans for your gardens and grounds for this winter. You need a copy of my book "Home Landscapes"—commuter's edition, to help you. I've just published a new edition with charming pastel illustrations in color of some of our fine Long Island gardens; Miss Mary Helen Carlisle is the artist, and she has true garden feeling in her work. Let me send you a copy.

If you love a plant, you can make it live any time.

(Signed) HENRY HICKS

Some readers of House & Garden will be interested in purchasing a Christmas gift de luxe for their family. I have a wonderful fifty year old Hemlock Hedge for sale. It is equal to the Yew Hedges of English gardens. It will thrive from Canada to Kentucky. Fourteen feet high, 600 feet long. I will sell it at $26.00 a foot. It will add dignity to the most stately country home.

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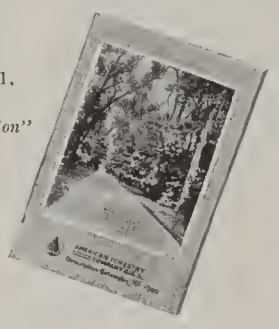
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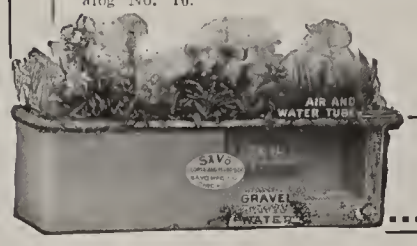
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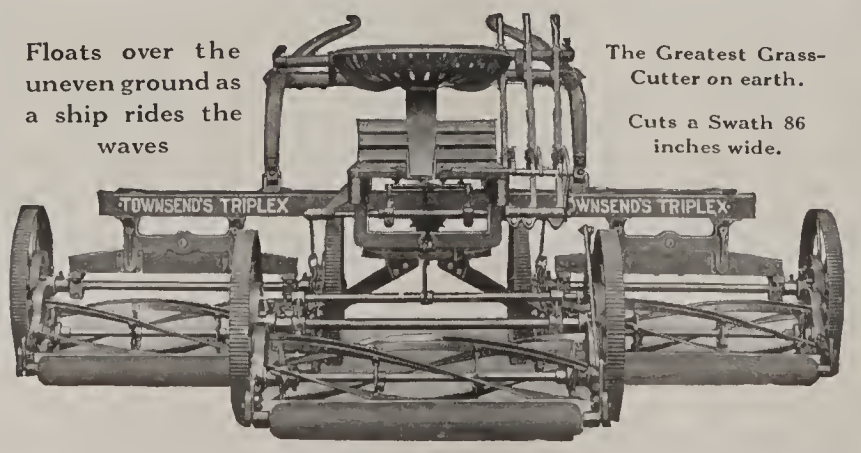
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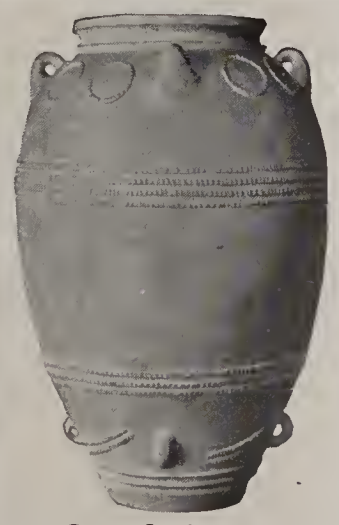
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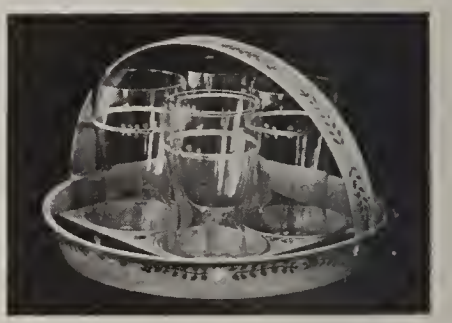
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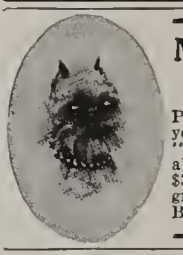
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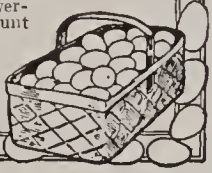


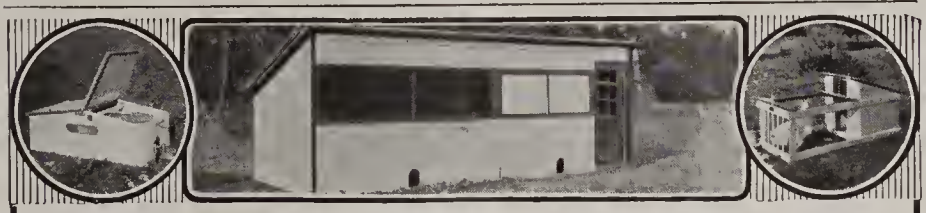
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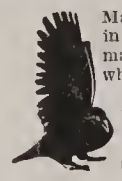
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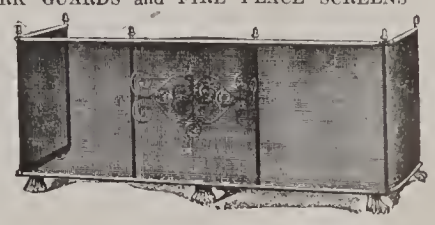
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House & Garden

THE JANUARY BUILDING NUMBER

AT an exhibition held in New York last year an association of French chefs made a remarkable display of their culinary genius. There were dishes garnished with roses made from beets and crouching stags carved out of lard and a bewildering array of dishes so beautifully arranged as to make a gourmet out of a hardened dyspeptic. But the greatest show of all was the pastry—a long table a hundred feet long, with plate after plate of little cakes, each plateful different in color and shape and decoration. Standing before that table one wondered what would ever happen if he ever really got his fill of French pastry! He'd probably never eat it again.

That's just the trouble with getting one's fill of anything: the appetite for it disappears. That would be just the trouble if House & Garden could print in one issue every conceivable kind of house and room and garden that its hundred thousand readers could desire.

But we do manage, by careful selection, to present quite a variety in each number, and judicious readers, not desiring everything at once, enjoy the pleasant experience of having their appetites constantly whetted.

The January Building Number, with which the printers will be struggling whilst you read this December issue, contains a great variety of houses for a great variety of people. For those who dream of a country place remodeled from an old farm, there are pages on precisely this subject. For those who desire a stone house in the newest architectural style, there is a remarkable design by Mr. Bertram Goodhue. In the Group of Houses are small and medium size structures of stucco and brick and shingle. The prospective builder will be delighted by the article on windows and the display of unusual examples, by the clever arrangement of china closets and by the designs for kitchen entrance rooms.



This is a picturesque corner of one of the houses shown in the January issue

Decoration and gardening are equally necessary to the completed house and one should make plans for them at the same time the house is being planned. If your purse affords it, stretch the string to include a greenhouse so that your gardening need not stop with October frosts. Learn where your seeds come from, read up on flower and other planting novelties, study the small city garden plan for a hotbed, design that shrubbery border. All of these topics are considered in next month's pages.

Ideas for decoration are equally abundant—color schemes, and a study of the use of black and a Little Portfolio of five charming rooms.

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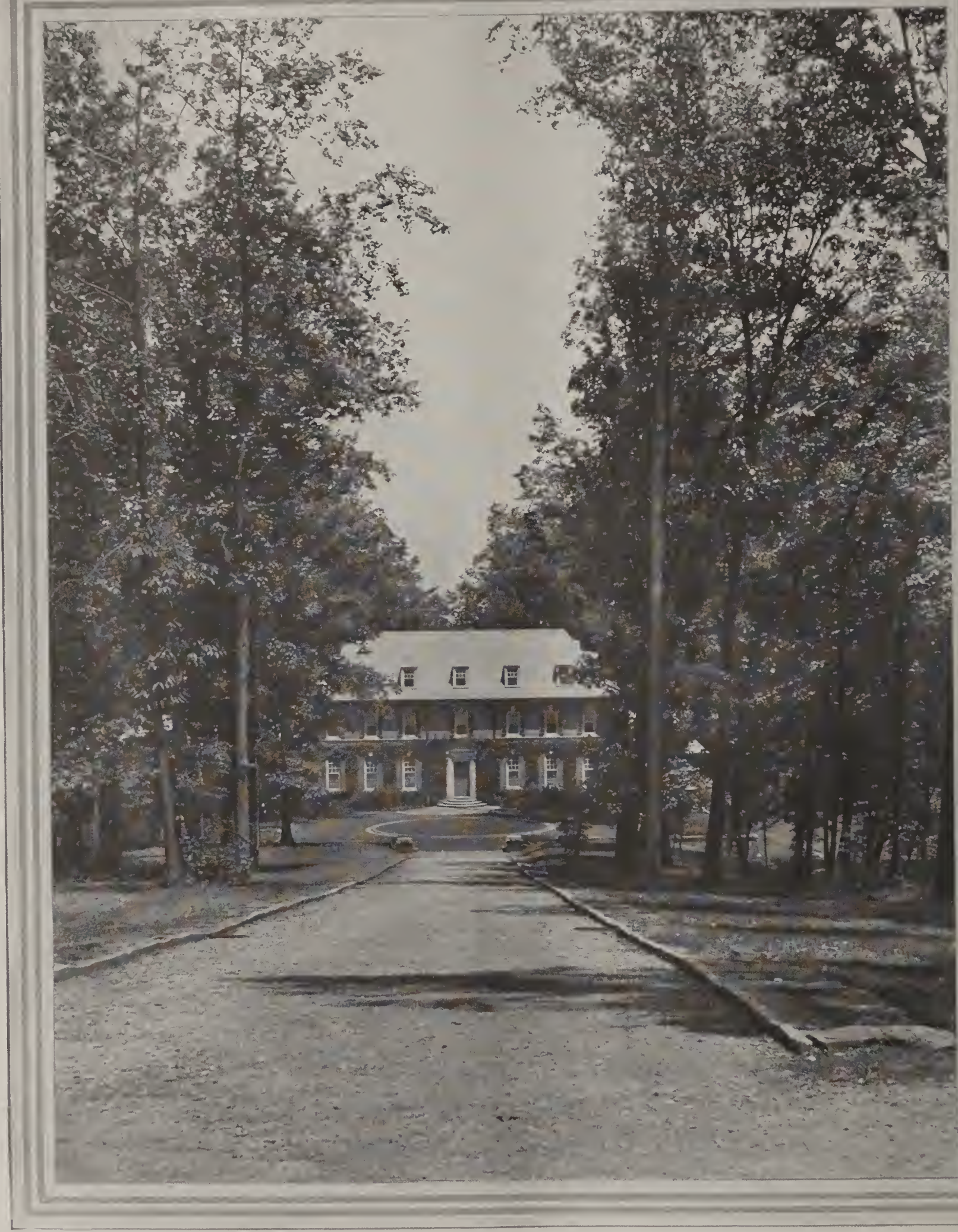
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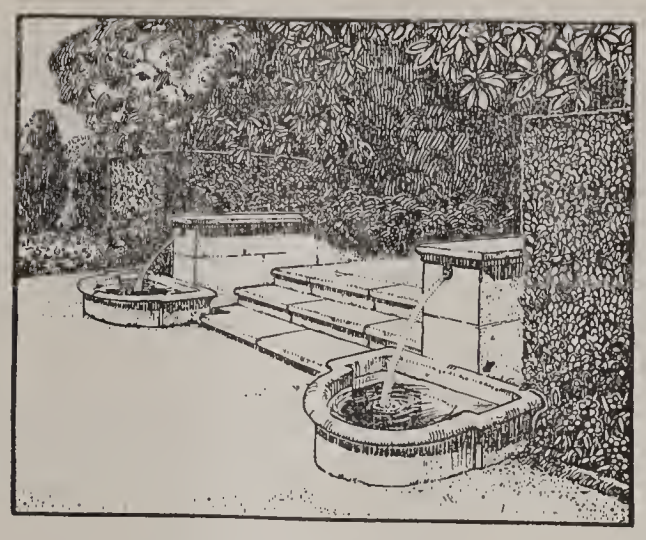
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Tebbs

A HOUSE SET IN THE WOODS

Next in loveliness to a city set on a hill is a house set in the woods, a house that one comes to through a shadowy avenue of tall trees, a long, low house of formal lines contrasted with the informality of the forest about it. This is the peculiar charm of the home of Mrs. Flora C. Zinn, at Gordonsville, Va. The estate itself consists of about forty acres. All save the clearing for the house is left undeveloped. Here stands the house, with its garage and service quarters set in close proximity. These various elements are united into an architectural composition by brick walls, terraces and treillage. Although the house is newly finished, its planting—as will be seen by other views on pages 22 and 23—gives it an appearance of age. Griffin & Wyncoop, architects



LITTLE FRENCH GARDENS

The Formality That La Notre Gave Gallic Garden Design Is Still Evident In These Modern Schemes For Small Places

HENRI CANCALE

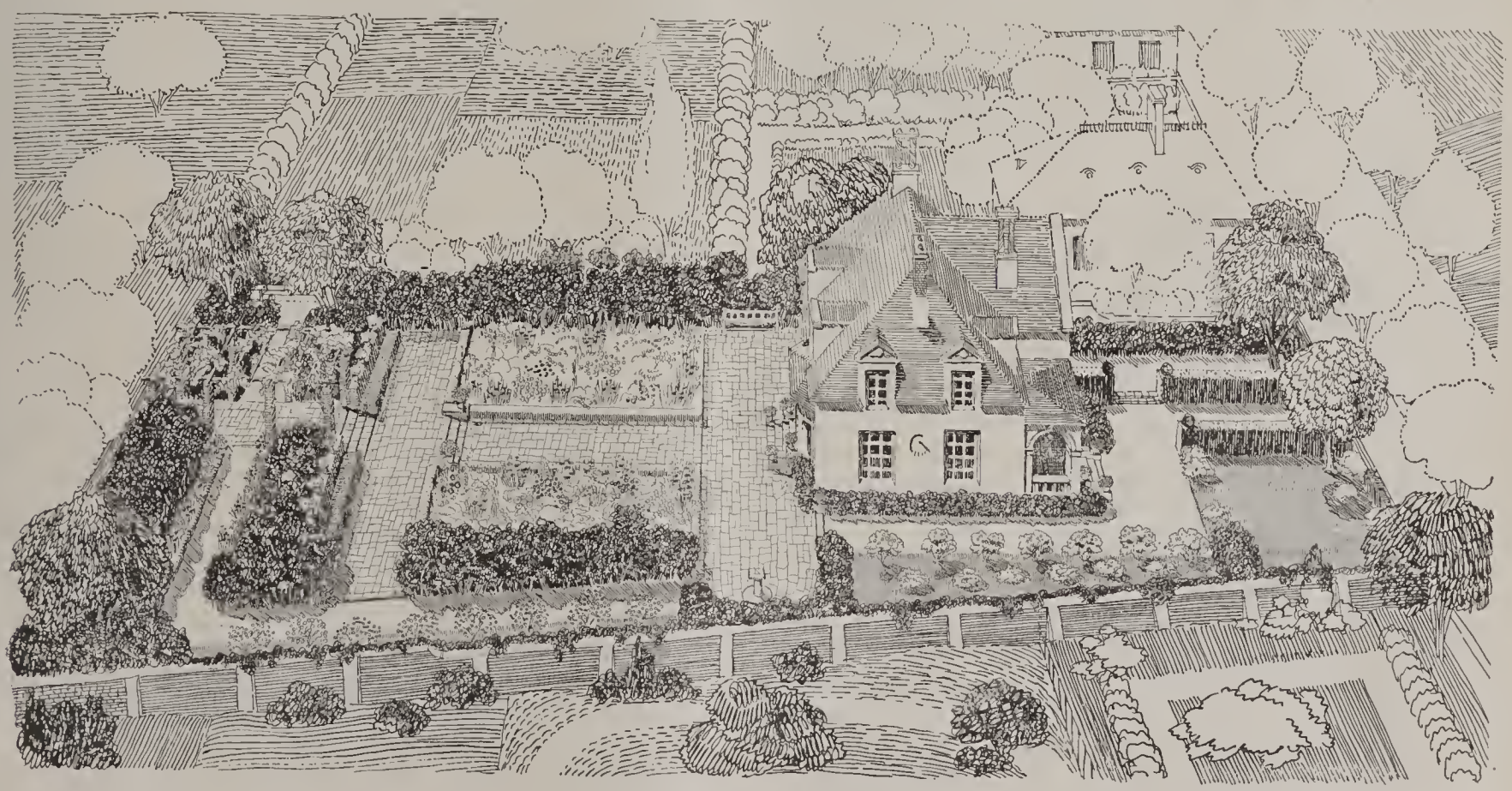
ALTHOUGH there are fashions in gardens—just as there are fashions in clothes and the manner of serving dinner—each nation would seem to have developed its own individual expression of these styles. English gardens are quite distinct from those made in America and the gardens of Holland and Germany are equally distinct from those in England. Each may copy salient points from the others, but the general atmosphere will not, cannot be entirely genuine and native even though the design be faithfully copied.

Thus far American garden lovers have been more interested in flowers than in garden design, and, save for a few rare instances, the American people have not yet produced a landscape architect who would set a definite style that could be called American. The nearest we approach to it is in our naturalistic planting which is, in a way, a second cousin to what the British call wild gardening. Naturalistic planting is enjoying a great vogue at present and it doubtless will leave a definite mark on American gardens. But no permanent mark can ever be left until lovers of gardening in America extend their interest to include garden design.

It is one thing to be interested in the cultivation of flowers, trees and shrubs and quite a different thing to study out the manner in which these elements can be so disposed about a place as to form agreeable compositions.

Our heritage being too new, we still borrow our compositions from the experience of older peoples. We have taken the herbaceous border from England, architectural garden features from Italy, but as yet there is little evidence of our having drawn on the inspiration of the French.

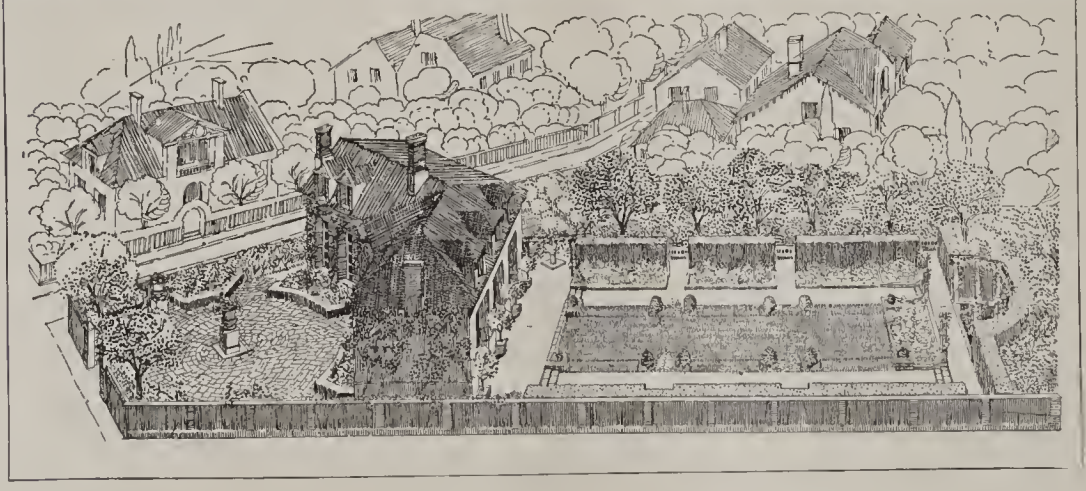
The standard for French gardens was set when La Notre laid out Versaille. Gallic garden design has ever since manifested that influence to a greater or less degree. It is formal, to begin with; it is a garden that needs to be enclosed; it is, above all, a garden to walk in rather than one in which to live. It still has about it the atmosphere of fine folk in fine costumes, which is simply another way of saying



This plan for a suburban property, designed by J. C. N. Forestier, provides a series of three terraces in the rear. The first contains broad flower beds, which form the immediate view from the living room windows. Thence, along the broad pavement up the steps to the pergola at the rear wall set in a background of massed shrubbery. A high wall encloses the garden, giving perfect seclusion



Two gardens are developed on this irregular property—a forecourt and a formal garden in the rear



A formal garden in such a small space is wholly desirable and possible for suburban development in America

that it is French, since the French are a people who mentally and spiritually are constantly in costume. Whether it is the small garden of today or the classic examples of the past, the French is a fastidious garden laid out with a fine economy of space and a rare appreciation of vistas. It is, in short, an elegant extension of their homes.

The strange ideas of democracy that we harbor in America do not as yet permit us to enclose our gardens. We rather enjoy gardening *in coram populo*. We make our gardens for the passer-by as well as for our own enjoyment. The French, on the other hand, make their gardens for the owner and such friends as he may invite to inspect that garden. He encloses it with a clipped hedge or a wall that gives it a definite boundary and sets it apart from the surrounding world.

Once a garden is enclosed, the problem of its design becomes a serious study in the values of space. Spendthrift American notions are doubtless responsible for our disregard of space. The French have set themselves a limit and make the most of it. In accomplishing this perfection their gardens are a logical development of the architecture of their houses. Each window has its definite, studied view. A seat or pergola stands at the end of that view not because it affords a place where one may sit but because it terminates the view.

Although some of the subtlest blending of flower colors have been created by the French, the popular taste is for flowers bold in tone. Those delicate shades we know as pastel do not find as much favor among average French gardeners as they do in America. The fundamental beauty of their gardens lies in the design; the mere form of it is beautiful in itself—beautiful in its paved walks, its arbors, its enclosing wall or hedges. The space reserved for colorful flowers is a minor part of the general layout. Color is concentrated in small areas. Consequently strong color is used. It is not unusual to find scarlet salvia and purple ageratum massed side by side in French gardens—a combination that would throw many an otherwise sane American gardener into paroxysms of horticultural anguish.

The three little French gardens illustrated here are designs by J. C. N. Forestier who, it will be remembered, laid out the famous roserie of the Bagatelle and is now in charge of the park system of Paris. M. Forestier is eminent in his profession. His recent volume *Jardins,* from which these three examples are chosen, show creations of his in various parts of France and Spain. His solution of these three small problems offers an excellent opportunity to study modern French garden design. They contain, moreover, many suggestions that might well be adapted in laying out American gardens of this general character.

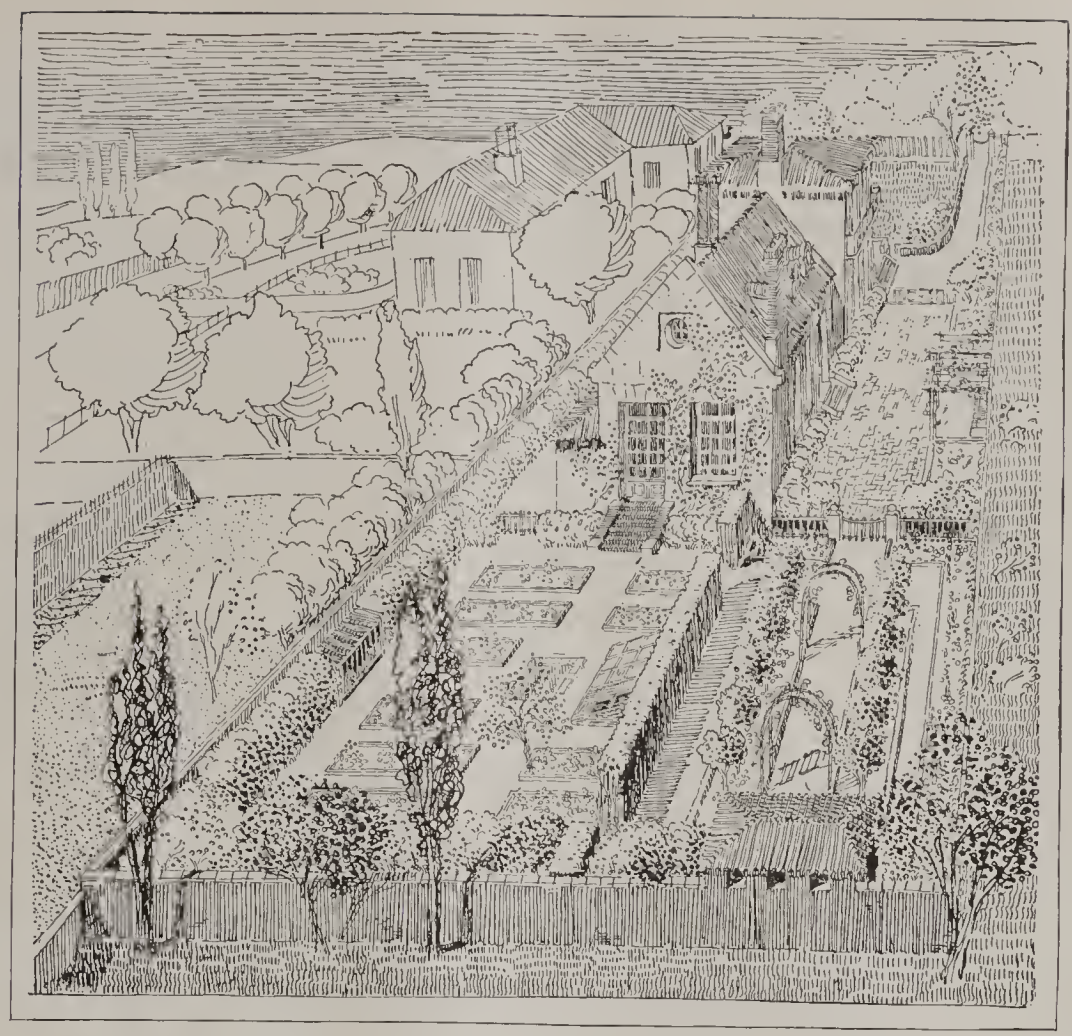
The first is a garden obviously for the suburbs, with the house set well back from the road, giving it a front yard and assuring a certain amount of privacy for the owner. Flowers in masses here afford the relief of color.

The main garden lies behind the house. It is developed on an axis extending from the living-room to a middle point in the rear wall, where there is an arbor. This wide central alley has two changes in grade, making the garden a series of three terraces. On each side are wide beds for flowers, with low edgings of clipped box. The immediate outlook from the windows of the living-room is this mass of color, with two rising terraces behind it formed of shrubbery. The house terrace terminates at one end in a curved bench and at the other in a sun dial. Save for a small space in front

of the house there is no lawn. Pavements and steps are of broken stone slabs. The garden is enclosed by a high wall over which vines are trained.

While the initial cost of such a garden would be appreciable, its upkeep would not be expensive. If the land at the rear of the property is flat, one might use the earth taken from the house excavation to form the basis of these terraces.

The second garden is for an irregular lot situated at the meeting of two roads or streets. Here again the house is set well back from the street line, with a forecourt. The main front axis runs from the vestibule to the front gate, with a piece of statuary or specimen plant forming the center of the circle. A wide pavement runs around this, and there are formal beds filling the outer rim. The house is so shaped as to enclose one side of this forecourt. A high wall fences in the entirety of the lot.



The various divisions in this narrow plot are characteristic of the French economy of space. Vegetables in beds are an attractive feature

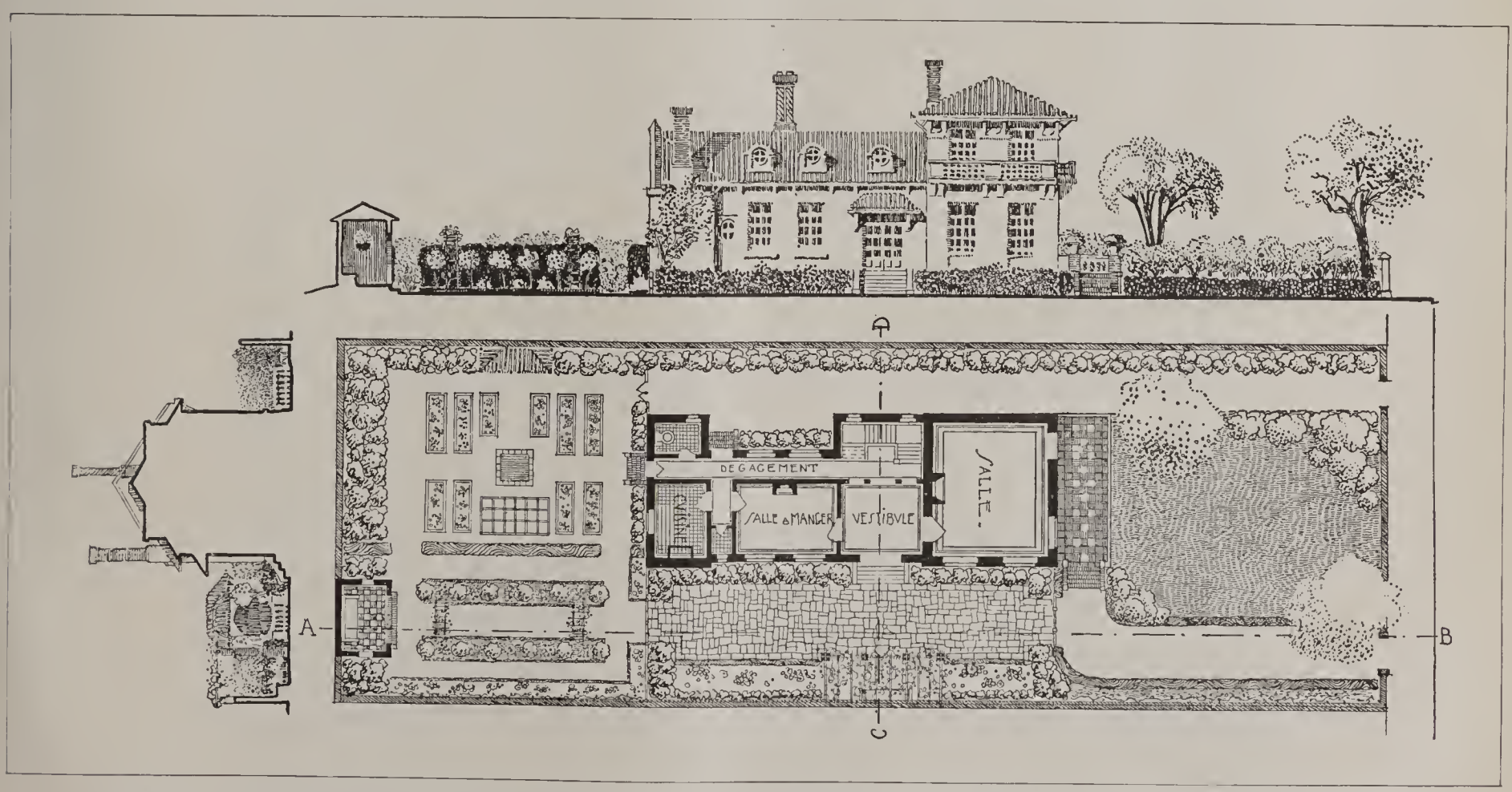
At the rear the garden is laid out on the axes of the dining and living-room windows. A flat terrace faces the rear. Two steps down lead to a broad, middle stretch of lawn with paths on each side bordered by oblong flower beds. A high clipped hedge surrounds this rear garden and, with the lawn, gives the impressions of great length. The terminus of the main axis is a semi-circular pergola built around a little lily pool. The rear of the property is massed with trees or shrubbery. The high clipped hedges afford the perfect background for flowers. Specimen evergreens are placed at regular accent points.

For the greater part of the day much of this garden is in half shadow, which adds materially to its sense of depth and size, so that its hedges and walls are really not limitations.

This type of garden cannot be recommended for every kind of house; it requires the background of fairly formal architecture and it would need to be kept in perfect condition. On the other hand, our American suburbs are sadly in need of just this sort of garden formality. One or two gardens of this kind in a community would set the standard for the development of other properties.

The third garden is a perfect example of the French economy of space. It is a limited plot of rectangular form. The house is placed in the center with the service entrance at one end and the principle entrance at the other. This gives a wide lawn on the street end of the house and a broad paved terrace and pergola along the front, together with flower borders.

The main axis runs from the front gate to a shelter against the rear wall, passing en route under two rose arches. The beds on each side of this can be given to roses. The front line of the house is continued on by a tall hedge which separates the flower from the kitchen garden. Shrubbery is planted along the outer wall. The setting of vegetables into definite beds is a custom that might well be tried by suburban gardeners in America. It makes for greater neatness and pride in appearance so important in vegetable gardening.



The main axis of this garden runs from the front gate, across the paved terrace before the house and through two rose arches to a shelter built against the rear wall. A high hedge marks this off from the kitchen garden behind the house. A wall encloses the property, with shrubbery planted in front of it, affording the garden privacy, protection and a background of living green

Tebbs

The house is clearly Georgian as the Georgian style was developed in Virginia. Large keystones, flat top dormers and immense chimneys are all typical of Virginia. Arches and band courses are of red pressed brick and the wall surfaces of multi - colored old-fashioned brick

Examples of similar doorways exist at Shirley, York Hall and other old Virginia places, which almost invariably had doors of solid paneling without any lights or glass. This paneling is blue green. The same color is used on the shutters. Window trim is mauve gray



Because the house is narrow, running along a natural ridge, its garden side, terrace and forecourt give it the appearance of great size. This narrow shape provides rooms with cross drafts, so desirable in the Virginia summers. The balanced design finds the service in one wing and a large living porch in the other. Charles F. Gillette, landscape architect



THE HOME *of* MRS. FLORA C. ZINN, GORDONSVILLE, VA.

GRIFFIN & WYNCOOP,
Architects

As the place is largely a summer home, the terrace and porch are designed for outdoor living. The brick of the walls is used for the terrace pavement. The heavy slate house roof, purple and green in color, is repeated on the living porch. Copper rain pipes lend their air of permanence. The terrace commands a view of some thirty miles

EMPTY HOUSES

YOU associate them with winter, with leaden skies that bring down night speedily, with biting dusk wind and the ghostly creaking of bare branches overhead. Autumn is past. Summer only a memory. In the cities schools and theatres and shops have opened up and all the activity of winter life in town is going full swing. The country is forgotten. It is better to forget unpleasant things. Here the noble trees and lines of shrubbery, which in summer give houses intimate contact with earth, stand gaunt in the fading light. The houses rise barrenly from their lawns—houses boarded up and closed for the winter. Empty houses.

A melancholy prospect, this countryside from which most of its people have fled. Even the abandoned farmhouses along the grass-grown side roads up in the hills seem more desolate, emptier.

Empty houses are terrible things to look upon.

And yet, there are no empty houses. There can never be an empty house. Once a house has been lived in, once its walls have echoed the human voice and its threshold known the human football, once its roof has sheltered humankind and its window panes reflected the human countenance, ever afterward it is peopled. It may stand idle, it may even be abandoned, but its walls still hold that presence of men and women and children. You can, if you know how to listen, hear the ripple of their laughter and the tread of their feet upon the stairs.

FOR eighty years this house has stood upon its Connecticut hilltop, looking eastward over the valley. A carpenter built it for his bride. They chose the plans together out of an old book. That was before books of bad architecture were printed. He fashioned it after a Greek temple, with pillars before and behind, and many windows facing southward. In front of the house he planted the bride and groom elms, and their branches still shadow the house. His son, now ninety or more, told me these things.

Then came a farmer who accumulated here an abundant family. For years he wrested a living from the unkindly soil of these seven acres more or less. It was he who built the red barn on the hill behind the house. Then came an architect, who saw beauty in its neglected lines and restored it. Next an artist, who hallowed it on many a canvas and laid out pleasant gardens. Then we came.

Eighty years of sheltering humankind. Eighty years of withholding the elements from old folks and young. Eighty years of having its door swing back to greet friends. Eighty years have its chimneys curled up the smoke of cheerful fires.

We may lock the door and leave it unoccupied for many months, abandoning it to the rats that gnaw the old beams and the frost that grips its walls, and still there will be people here.

It has been a happy place to live in because so many people before us have been happy here, so many before us have looked out through the tiny panes of this very window to watch Spring come down the valley, to marvel at the purple summer dusks, to see the hills yonder flaming with autumn's tints, to rest secure inside when the meadows lay hidden in snow.

THIS materialistic age in which we live is rather apt to set down such thoughts as crass sentimentality. And yet it is a fact—those of us who wish to can be keenly aware of it—that people do have an effect on things. We leave our impression on inanimate objects. We endow them with some of our own personality. We give them a legend and enrich their atmosphere. For good or evil, for pleasant memory or for bad, each person who has lived in a house leaves something of himself behind in that house. It is his intangible legacy to the four walls that sheltered him, his unseen reflection on the windows that gave him light, his ghostly impress on the stairs that took him up to rest.

We are somewhat awed by the chair that Dickens sat in to write his novels. We are aware, when we visit Mount Vernon, that the genius of the first country gentleman who laid out that place is still evident in its pleasant gardens. The devout among us revere things that saints have touched and used. Why isn't it just as natural to feel the presence of former occupants in empty houses?

And if we do, what then? Well, those houses will mean much more to us and we can never be entirely alone in them.

One can rarely feel the same about an apartment as one does about a house. Our habit of annually migrating from one apartment to another gives it the same transitory atmosphere as a hotel bedroom. It is an expedient, a temporary necessity, a fleeting presence. One can scarcely feel that apartments are dedicated to full living. But a house with an upstairs and a down, a house with a garden around it and a view to look upon, a house with a furnace that you have to stoke and with plumbing that gets out of order—ah, that's a different matter. In a house, in even the best staffed house, one has to do some of the work himself—and he can't leave an impression on it unless he does. His labor marks it just as much as the potter's thumb marks the vessel.

IT is at Christmas time, more than any other, that you can feel the presence of erstwhile dwellers in a house. They seem to come back to it instinctively. They see the holly wreath upon the door and catch the glimpse of merriment within.

We all go back to places where we have been happy, and we remember them for their happy hours. Time has a kindly way of erasing remembrance of those days that were hard to live through. We go back to old gardens that we have known in the first warmth of spring and the burgeoning of summer. We go back to old houses when the fire is lighted on the hearth and the candles blaze upon the Christmas tree.

IF it were possible, I would like to give a Christmas party to all the people who ever lived in this house. I'd have dinner at midday, instead of at a fashionable three o'clock. And there would be toddy for the older ones and toys for the young. And those who came back would return in that period when they were most happy here. The young carpenter would come with his bride, and the farmer with his first born before the other seven boys and girls made life hard for him, and the architect would be quite young and debonair and the artist brisk of step. Each would see the place as they knew it—where their labors left off. If, perchance, they saw it as it is today, let us hope that to them it will be the sort of place they dreamed eventually to make it. Let the elms spread giant branches for the carpenter, and the barn be fresh and new for the farmer, let our terrace be well laid for the architect and the shadows clear and colorful as the artist set them down on his canvases.

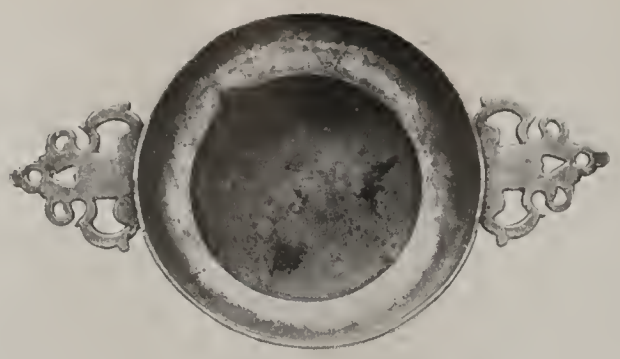
After all, it is their house more than it is ours. They have graciously permitted us to share their companionship here. They have willed to us, as heirs, the legacy of their dreams. It is for them we hang the holly on the door and set the lighted candles in the window.





IN A NARROW UPPER HALL

It is rather difficult to solve the decoration of a narrow upper hall. A passage from one part of the house to another, it cannot be blocked by too much furniture and yet it should contain some furniture lest it have the barren appearance of an office building corridor. Here an air of dignity is created by high oak paneling. The coved cream ceiling is enriched with gilded sprays of willow leaves. A little dressing table and a commode, set at one side of the passageway, furnish proof of habitation. The rug lends its color notes



The porringer was a favorite design with old pewter makers. This example is Flemish, of the late 17th Century

PEWTER AS DECORATION

Both Old and New Pewter Have Decided Decorative Qualities That Are Appreciated by the Collector

EMILY BURBANK

THOSE who own a Tudor house, a Jacobean room, Colonial mansion or rejuvenated farmhouse of the Colonial period have experimented with the decorative value of pewter. They know that if allowed to make its own effect, in an appropriate setting, nothing is more attractive than the soft gleaming gray color of old tankards, plaques, candlesticks and the innumerable objects to be had in this semi-precious metal. The finest quality of pewter is pure tin alloyed with copper or a very small amount of lead or other substance to make it possible to work with. The French word for both pewter and tin is *étain*.

Pewter cannot be successfully employed as a note of interest in periods other than its own, nor does it combine with objects of art less substantial in type. It is assumed that the amateur goes in for pewter because attracted by the artistic beauty of line—it reflects all styles—color and quality of quaintness; the historical story, its "marks" and the meaning of decorative emblems, is usually the affair of the professional.

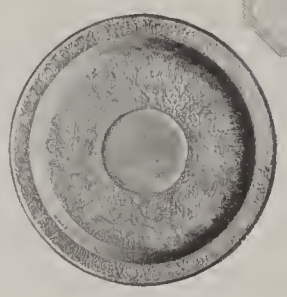
The writer had the privilege of living in the midst of an interesting collection of old pewter recently in quaint Chelsea, London. The owners had arranged a Jacobean dining room to frame their pewter, and because allowed to serve as the only decoration of the room, the lines, color and "texture" counted to great advantage. In looking from the frieze of large plaques on a narrow ledge at the top of dull brownish-gray walls to the rows and rows of plates in a big plate-rack over the low Jacobean sideboard, and then at suspended tankards of varying shapes and sizes, this pewter took on the air of a necessary part of the room furnished with sturdy old black oak.

Books on pewter are easily obtainable, but one fact seems not to be generally known, even by collectors of fine pieces of the pewterer's art: that today, in a very few corners of the old world, artist-pewterers still design, mould, and sit at their wheels to trim and polish, exactly in the manner of the 17th and 18th Centuries; except that the wheel may now be turned by electrical power instead of the foot.

It was the writer's good fortune to meet many times in his shop and home one of these few remaining artists,



Whale oil lamps, often made in pewter, were household necessities in American homes of the 18th and early 19th Centuries





(Left and Right) Two excellent examples of the pewter maker's art are found in these German plates of the 17th Century



Few master-workers in pewter are left today. This little foundry of C. Moriggi in Vevey, Switzerland, still continues and represents the fourth generation to carry on the classic traditions of the art



Even the tobacco box was executed in pewter, as witness this 18th Century English example



A water pitcher of Britannia ware, which is modern pewter. Courtesy of Reed & Barton



This antique cold water urn is set on a red marble base. From the collection of M. Kunckler of Geneva



M. Moriggi at his wheel. Behind him are shelves lined with examples of his work in pewter. Those on the right are "measures"



A tea urn of pewter. Made in England about 1825 and bearing the mark of James Dixon & Son



(Left) An antique pewter sugar sifter covered with gold plate. From the collection of L. O. Martel, Geneva, Switzerland

the only one of which Switzerland can boast, Monsieur Charles Moriggi of Vevey, Lake Geneva.

The present Moriggi (his family originated in the Italian part of Switzerland) is the fourth generation to carry on the classic traditions of his art. He adds his "mark" to those of his forebears on each piece he makes and, as is still required by the government, adds also the hall mark to indicate the quality of the pewter. On Swiss pewter a large *F* indicates fine and a large *C* common quality.

The continental specimens we show are of special interest because many were chosen with the enthusiastic aid of M. Moriggi. Most were at one time in the Moriggi collection, but some have since been sold to other collectors. Moriggi is one of the leading experts in old pewter, and constantly called upon to give an opinion for museums and private collectors. His confrères insist he has that extra sense—perhaps it is "inherited knowledge"—belonging to some with a special flair for certain lines of art and not to be achieved by mere study or traffic in the art.

The master pewterer has no assistants, his ancestors had none, except as they trained their own sons to succeed them. The next Moriggi is a school boy of ten. Will he be an artist at the wheel in this age of vanishing hand-work and standards for production? One wonders!

While naturally Moriggi's chief interest is in the pewter of Switzerland, he does not hesitate to give credit to Germany and Flanders for having developed his art long before Switzerland. *Etain,* he said, "was with the Swiss an aristocratic possession until the 16th Century. It has with us, as with the people of other countries, served the prosperous bourgeoisie in the place of silver for generations; silver, then handmade, was the property of kings and the nobility."



(Above) A pair of pewter urns of early 19th Century English make



(Left) A coffee set in Britannia ware. From Reed & Barton



Modern pewter is generally machine-made and is known as Britannia ware. It is largely tin with a small percentage of antimony and copper. These pieces from a dinner set are modern reproductions of old designs. From Reed & Barton

He called our attention to the simplicity of the Swiss pewter saying "It has always been simple with us, like the life of our people".

It is true that the ancient Greeks and Romans used a kind of pewter, an alloy of tin with brass. Pewter such as we are familiar with came into general use for household purposes in the Middle Ages, and during the 14th and 15th Centuries France led the pewter world. It was the famous Paris Guild of Pewterers that set the standards and laid down the laws for the Guilds of England, beginning with that of London, then York and Edinburgh. France produced the giant artist-pewterer of all pewter periods—François Briot (16th Century). He was employed as "die sinker" and stone-cutter by a silversmith, and his moulds were marvels of perfection.

All the guilds had high standards of quality and workmanship and enforced them with specially appointed wardens who inspected the pewter output of the Guild before it could be offered for sale. In the London Pewterer's Guild no more than 20% of lead was allowed to be used. English pewter ranked very high for quality, perhaps first. The rose stamped on it once indicated the London Guild, but later came to mean "made in England."

In different countries, to give pewter the desired consistency or effect, the pure tin was alloyed with copper or bronze, bismuth, iron, antimony, and occasionally silver. In oriental

(*Continued on page* 78)



Gillies

In creating this design the architect depended upon the beauty of the materials, rather than ornament, for his effects. The walls are of a local sandstone in tones of grays, buffs and blue. Vines will eventually mellow these colors. The roof is of slate in a variety of greens, mauves and purples. Such woodwork as appears—the clapboard gable ends and trim—is painted white. The chimneys have plain stone caps. The house stands on the top of the hill and commands a view across its broad lawns down the Hackensack Valley on one side and on the other to the densely wooded slopes of the Palisades, stretching north and south for twenty miles



THE HOME OF MALCOLM S. MACKAY

TENAFLY, NEW JERSEY

As the owner's hobby is ranching in Montana he has decorated his study in the style of a ranch log cabin. The walls are of split logs with wide chinks. Rough stone, brick and logs make the fireplace. The Montana atmosphere is further established by ranching scenes, Indian rugs and heads of game, and blue doors



The long, low lines of the house give it intimate contact with its site. In the large middle unit are the main rooms. An enclosed loggia opens on the rear terrace—a turf terrace with stepping stones. One wing houses the service and the other is a glassed-in porch. The ranch cabin room is in the extension on this side. The gardens are being developed along the house terrace and extending down on each side so that they form an entrance to the lawns and a gradual approach to the house. The trees, which are elms, were all transplanted

A DUTCH COLONIAL DESIGN

By Frank J. Forster

Architect.



In the dining room a Chinese paper is used in tones of yellow and green. The woodwork is glazed green to harmonize with it. A deep taupe rug and a teakwood floor give foundation to the room. The furniture is Sheraton in mahogany, curtains are of green taffeta and the fixtures silver. Decorations by Julia F. Siedler



English cottage rooms have a distinct atmosphere of comfort and of having been lived in by people who chose a simple life. In many instances the beams are exposed both on the ceiling and on the walls. The furniture has the charming crudity of old crafts work



Often there is no separate dining room in English cottages, the one large living room serving both purposes. This end of the cottage rooms has its Welsh dresser for china, its linen cupboard and grandfather's clock. Windsor chairs, peculiarly suitable for cottages, are used



Since old English cottages rarely have heating plants, the occupants are obliged to depend upon open fires. Consequently the fireplace and its surrounding ingle nook occupy an important place in the room. Here it has a wide brick hearth raised above the level of the floor

The INTERIOR *of* ENGLISH COTTAGES

THE BAROMETER IN THE HOUSE

Not Only Does the Barometer Help One to Predict the Weather, but It Can Also Serve as a Real Factor in Decoration

B. FRANCIS DASHIELL

THE barometer as an aid in the predicting of weather conditions is unexcelled, and with its aid the prediction of forthcoming weather can be made with reasonable accuracy. Weather predicting may seem to be a complicated task, and so it is if one follows the intricate methods of the Weather Bureau. But for all practical purposes, rough predictions can be made on the basis of a little understanding and some serious study of the barometer, the sky and the winds.

The first barometer was devised by an Italian scientist in Italy in 1643. It has taken the name Torricellian Tube after the discoverer of the hydrostatic principle, the Italian Torricelli. It is a long column of mercury in a glass tube sustained and exactly balanced by the weight of the air. He demonstrated that this atmospheric pressure varies from day to day according to local weather changes. At sea level the air pressure is 14.7 pounds to the square inch, and as such will just balance a column of mercury 30″ high. From this fact is derived the 30″ mark which is taken as normal on the scale of the barometer, either of the mercuric or aneroid type. The height of the mercury, therefore, becomes a measure of the external air pressure, and any changes in the pressure are instantly noted in the barometer.

The aneroid barometer is of the metallic type and is the best type for the average home use. While it is not as sensitive as the mercury tube, it is neater and more convenient, as it can be placed anywhere in the house that a clock would be placed and will look as neat and attractive. Its location will make no difference, but it should not be exposed to unnecessary heat or closeness.

The barometer indicates the coming weather because it registers the pressure of the air. When the pressure is low or falling the scale reads under the 30″ mark, and when it is rising or high the scale will read over the mark. These changes of the reading are termed the "highs" and "lows" of the atmospheric pressure and can be seen printed on any weather map in concentric contours called isobars.

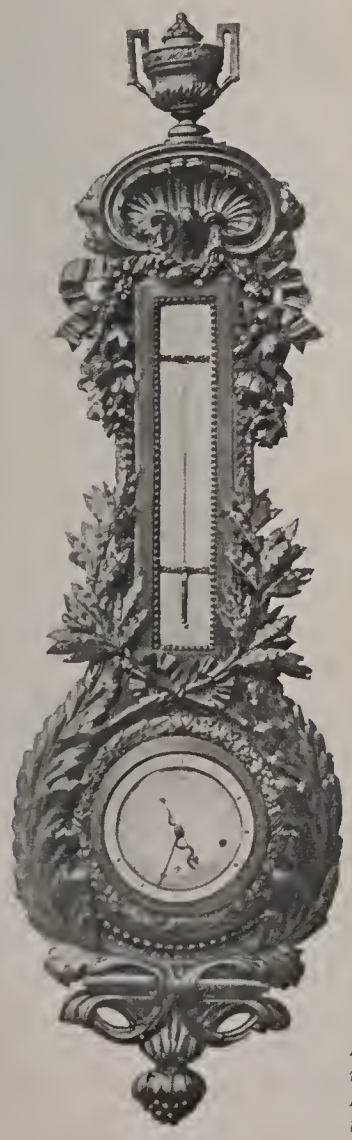
Generally speaking, a low pressure area spread out over a certain section of the country is indicative of a storm, as storms are disturbances with a center of low pressure in the atmosphere. According to the season of the year a falling barometer indicates a storm with rain or snow within a short time. Its approaching speed is given by the barometer.

The rapidity of the fall or rise of the barometer indicates several things. If it falls rapidly, the storm center is close by and will soon pass the point of observation with high winds or gales. This sudden drop in the

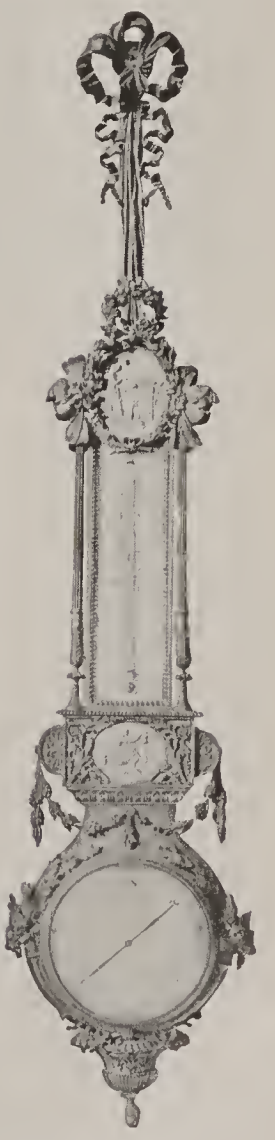
(*Continued on page* 78)



An old French barometer that serves an important purpose in a furniture grouping, besides indicating what the weather will be hours, or even days, in advance. Courtesy of Mrs. Emott Buel



From the period of Louis XV comes this mercury barometer in carved and gilded wood. It is from the collection of the South Kensington Museum. Courtesy of B. Altman & Co.



In the form of a clock pendulum, this Louis XVI barometer is richly ornamented. It is of chased and gilded brass. From a collection in the Louvre. Courtesy of B. Altman & Co.

Gillies

The residence of H. W. Hardinge, Forest Hills, L. I., is reminiscent of an Italian farmhouse. The roof is of old Italian tiles, varying in color from browns to red. It is heavily pointed up in cement in the European manner, which gives a rough texture. Walls are of a rather strongly troweled stucco of a faded yellow tone. The shutters are painted bluish green



A living porch extends from one side of the house, identical in treatment, with the same rough plastered yellow walls and red Italian tile roof. The window trim is painted a clear cerulean blue. This use of color on the outside of the house is very desirable. We need more of it in our American houses. Planting always finds it an effective foil and background

TWO SUBURBAN HOUSES BY W. LAURENCE BOTTOMLEY,

Architect

Elements in the home of J. A. Kienle, Forest Hills, L. I., were drawn from smaller English manor houses. Brick walls are painted a warm gray with the corners laid up in natural colored brick projecting slightly from the main face of the wall. The roof is red tile, surmounted by chimney tops and a dove-cote placed at the intersection of the wings



While the doorway is classic in appearance, it is not entirely classic in its details, as can be seen in the molded corners behind the pilasters and the flattened lines of the consoles above. It harmonizes well with its simple environment, however. Plain casement windows set in deeply and a bay window with a bright blue roof are other features of this façade

VARIATIONS OF ITALIAN AND ENGLISH ARCHITECTURAL THEMES

IF YOU ARE GOING TO BUILD

The Problem of Localities and Sites Must Be Studied and After That Cellar Walls and Foundations

MARY FANTON ROBERTS

IF you have to buy property on which you are going to build your home, there are many things to think into before closing the deal,—the location, the view, the place where you can swim or sail or paddle, a guarantee of some sunlight and yet trees for landscape gardening, and a location that will be not too difficult to drain. The quick buying of a building site in an unknown locality is like love at first sight, "interesting but lacking in assurance". We take time to select a car, even a new book, why should we be swept away by a bright-voiced orator into a land lacking milk and honey, also plumbing and electricity?

When you seem to have solved every problem and are ready to sign the deed, you will hear some say, "What about your roads? Is there a school nearby? Are you near the railroad station? Where will you market?" And then you investigate all these dreary questions and return home light-hearted with their solution, only to discover that you have not found out if there is a sewerage connection close to your lot, if the water and light from the adjacent town reach your property and if you can easily get telephone communication. Cheap property becomes very expensive indeed if you have to pipe your own road for light and water and wire for a telephone and light.

And do you want to be near a large city or in the suburbs of a village?

You may not go to church, but all your maids will want to. And unless the children of the family are to be sent away to school you cannot afford to build your home without adjacent educational opportunities.

Tracing Titles

And even these are not all your preliminary problems. Perhaps the most exciting thing about buying real estate is tracing the title of the property. You are never safe until you have gone back of the third and fourth generation. The vagaries of the average real estate title can carry you out over the country far and wide, and you will know more of the local history of the town and the life of neighboring families than you ever dreamed of as a mere dweller in rented spaces. It is a safe proposition not to stop tracing a title until every path traveled by the original settler has been gone over. And if the property is a part of an old estate you will not only go through many records but you will face strange groups of suspicious elderly ladies and you will meet in the offices of stern, irritable, elderly lawyers. But in the main you will find that all the old ladies are in Europe and the old lawyers on a vacation.

In time the title deed will be established. You must, however, be very patient and sometimes young.

You will be very fortunate indeed if you have money to buy your lot and start building without entering into the complications of borrowing from banks and building loan associations. For the object of most associations seems to be to make it impossible to build within an average lifetime. Yet all these bridges may be, and are, crossed daily.

Having purchased your site (and sometimes it is really the easiest thing in the world) you breathe more freely and turn your attention to the study of cellars and foundations. The foundation of a home is really the burden bearer. It is hidden away obscurely, obvious beauty is denied it, and sometimes the very force of its usefulness is unappreciated. And yet it bears the whole structure of your home on its shoulders, and the well-springs of most of our home comfort are hidden in its cool and, nowadays, sweet and sanitary depths.

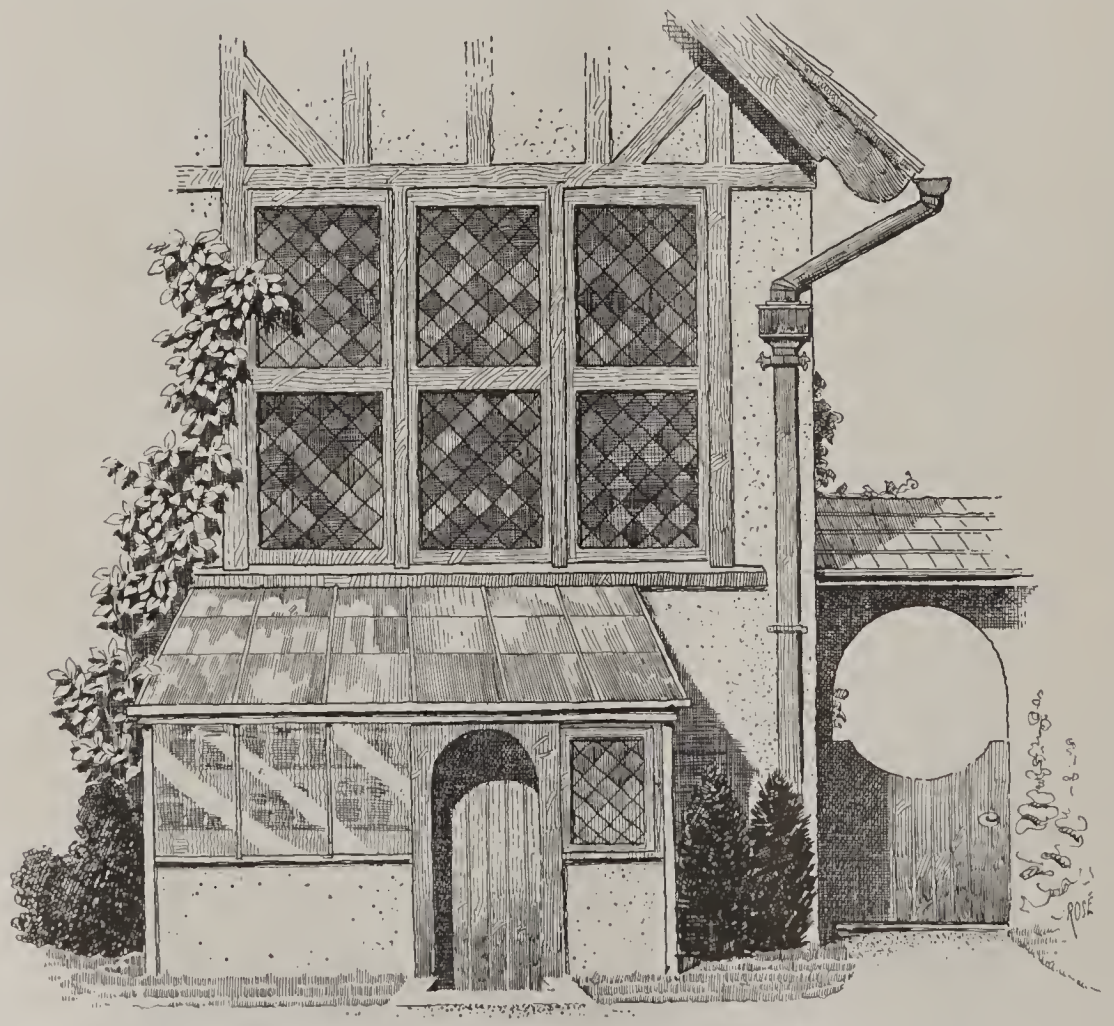
Of course in the ultra-modern home, the cellar, like the kitchen, receives its share of consideration and praise. It is made white and dry. Its windows must open to daylight and, if possible, sun. Its stairways must have head room. Its floor must be damp proof and sanitary. In other words, it has become a neat, practical working room for the whole house instead of an inaccessible recess full of dank odors and shadowy pitfalls.

Modern Cellars

At almost any time an ode to your roof tree could easily be composed, or a sonnet to your high and safeguarding walls; but a cellar is not supposed to inspire any emotion but faint hope, and that has nothing to do with architecture. Yet the safety, health and enjoyment of most of your home depends more upon the cellar and its foundation than upon any other architectural detail.

So "if you are going to build" you cannot think too long and intelligently about the "lower basement", as the cellar today is called. If you want to seem surprisingly wise to your builder never ask him to economize on the cellar, or for that matter on the roof or the building material or the plumbing. There are possible only a few right economies in good building—fundamental ones like the size of your house, the number of rooms, the grouping of your plumbing, the selection of the wood trim, for many of the most durable and beautiful woods are the least expensive. But the actual structure cannot be too good, from the bottom of the wall "footing" to the highest peak of your chimney. No man wants the burden of building a home unless it is going to be beautiful, durable, and a really good real estate proposition. The very rich and very poor are the people most apt to sell their homes; the former because they have spent too much money, the latter because they cannot spend enough. In either case, a well-built house is its own financial reward. Think of your house building as a romance, but also consider it as a real estate investment.

Unless you can afford a superintending architect do not start a home without



Rarely is the cellar door a thing of beauty. Yet it can be made both interesting and useful if the cellar areaway is developed into a little greenhouse below the level of the living room windows. This is especially practical when the location faces south. Heat can be piped in from the cellar

guaranteeing yourself that you will oversee the process of construction. It is comparatively easy to gain information about the walls and the roof and to oversee something of their development, but that is not enough. You will require, in addition, a knowledge of the soil, drainage, how to make your cellar safe for occupancy and how to build the foundation; for the heat and burden of summer will come down upon these walls as well as the storm and stress of winter. The best building materials and the most picturesque roofing, and the richest color scheme and the best selected house fittings will not avail against tottering walls and a leaky, damp cellar. Thus the beginning of building is a formidable matter, unless the architect or yourself is on the job.

Of course a good architect at a fair percentage of the cost can take over all your burdens. So can a good contractor. The latter, however, sometimes adds to them. But somebody has got to "bring up" the house. In the old days when there were no unions and no graft in building materials a house could more or less grow up wild because a workman was not "called down" for thinking well of himself and his job. But today, when money is the lode star of most enterprises, when men do the least for the most, and personal pride does not often enter into day labor, you cannot hope for the creation of your home without putting into it some thinking and energy of your own.



In a great many houses the top of the cellar window is on a level with the surface of the ground and requires a bricked-in well or areaway. By raising these windows the cellar will have more light. This design, taken from an 18th Century work on architecture, suggests a treatment that might be applied to cellar laundry windows

Every good architect tries, so far as it is possible and wise, to hide the presence of the foundation walls and cellar. The effect of a house about to hurry away on stilts, so common a few years ago in our transient, ready-made villages, is regarded today with horror. We want our home now to belong to the landscape, to sink deep down into the earth. One reason why we so often smile at Charlie Chaplin is, I think, because he wears a little hat too high on his head; and a house with foundation walls built too high above the earth has much the same humorous aspect. Friendly association between house and ground is most perfectly achieved, I think, in the old peasant houses of Bavaria, that have the effect, with their soft brown thatch roof, of relaxing upon the earth for rest and peace. These houses do not seem ever to have been actually in the process of construction. It is as though they had crawled quietly to some shady spot which suited them and spread over the ground with a sense of pleasure and permanence.

The higher the exposed foundation of a house, the more difficult it is for Nature to gather it down into her arms, and yet this contact can be managed if you will decide to have a deep excavation, and if you will plan the planting about your house so that it can be made the moment the house is finished. I know house lovers who had their vines and shrubs ready to transplant about their walls as the last workmen strode heavily away from the wreckage about the grounds. Consider well the knitting together of house and earth if you wish your home to look picturesque from the beginning. An illustration on this page gives an excellent idea for bringing together house and garden by effective planting.

The first thing to think about before starting a cellar is drainage; and here architects and builders disagree very considerably. One man will say "Do not use a drain pipe unless it is absolutely necessary, and then it may be dangerous". Another will say "Now, while it is possible to waterproof a cel-

(*Continued on page* 70)



To prevent rain water from seeping down to the foundations, the Italians lay a narrow paving against the wall. This treatment might well be applied to some American houses



The purpose of foundation planting is to give the house the appearance of growing naturally from its site. In this residence, by W. G. Massarene, architect, evergreens are used

GARDENS of SPAIN and PORTUGAL

Where Are Lessons of Freshness and Informal Charm Which May Well Be Studied by Garden Designers in America

THOMAS WALSH

"LORD, I ask a garden in a quiet place
Where there may be a brook with a good flow,
An humble little house covered with bell-flowers—"

—thus sings the poet of Honduras, Guillén Zelaya, in echo with every heart in which there is a drop of southern blood, of Spanish or Portuguese origin, of Moorish or Oriental descent. For it is in the gardens of Spain and Portugal that the ancient East left its most definite touch and, in tracing the history of gardens, our steps go straight back to the slopes of Damascus and the Persian Valley of Cashmere among the Himalayas.

The Spanish Moor, who has been so industriously praised by tourists largely because he was not Spanish, and because they did not know how much he borrowed from the civilizations he had overcome with arms, has, in his gardens at least, one indisputable claim. His house was the first place where the garden entered, so that it might be said to be half house, half garden. The streams and fountains ran in and out of their apartments, down through patios and courtyards where gorgeous lines of flowers redoubled their splendors in the reflection of tanks and pools, mirroring beauty to the sky and shedding coolness and perfume on the air. The Moors had learnt from the Persians that a garden must always have fruit trees and running water; the trees denoting the fact and spirit of fertility and the running water to signify the fugitive nature of all life.

PERHAPS the least altered of these old Moorish house-gardens are those of the Alhambra and Generalife. They clearly display their intimate character, the exclusive nature of their masters, in the many small courts and cypress plots, such as the Patio of Lindaraja and the Plaza of the Generalife.

The Moor understood thoroughly the impressiveness of a great courtyard and an official apartment, but, as with the modern Spaniard and Portuguese, he held a personal preference for the ease and indecorum of private gardens where he actually made his home. This appears in the informal arrangements of his gardeners' craft, where the flowers were ranged in unordered profusion and the water glistened and murmured, never scattered as in the Renaissance fountains, but remained simply restful and soothing. The modern visitor along the garden terraces of the Alhambra with its rose-bowered bastions and ramparts, once ornamented with the rare vases and rare flowers brought from North and South by Carlos V.'s gardeners, may fancy that he is seeing a Moorish scene, but as a matter of fact it is Northern Europe that has given him these exquisite vistas and perfumed resting places.

When he reaches Sevilla and enters the old palace of the Alcazar, he finds the work of the Moor overlaid in the apartments with the designs of the Renaissance restorer; he discovers that the gardeners of Pedro the Cruel and Carlos V. have wrought extravagant splendors, the formalities of Renaissance gardening predominating over the unaffected Moorish motives, almost in the fashion of Italy and France. For here amid the *quincunxes* of the North, the trimmed boxwood, restrained and yet elaborate, the mazes and surprise fountains derived from Italy, he notes the abundance of water in pools and runnels, the colored *azulejos* or tiles in the channels and basins, the oriental kiosks, the memorial cypresses and palm trees rising over the tangled bowers of roses.

MIGUEL UNAMUNO in his *Paisajes* observes that the sentiment of nature, comparatively of modern development elsewhere, is in Spain still more recent; because, shut up within cities and walls, her people came, perforce, to regard the country as a place of labor and exposure to enemies, and for eight centuries of conflict had found little leisure to regard nature with eyes of peace and calmness. Therefore, it is only in the ardors of old Spanish literature and in the background of her art, that we can catch any sense of primitive landscape until the days of Fray Luis de León (1528-1591). It was the great Socrates who said that "country places and trees could teach him nothing"; but Fray Luis at Salamanca, feeling the touch of the divine in nature, held that "It may be that in the cities one learns to speak better: but delicacy of feeling belongs to the country and the silent places."

Throughout Spain and Portugal in the 15th and 16th Centuries the task of preserving whatever had survived of the Latin-Iberian and Arab traditions of irrigation, fertilizing and husbandry in general was left to the monasteries. From more primitive times, crops and livestock had been the special care of hermits, and many of the animals of pagan civilization that had reverted to wildness were re-domesticated through the patience and training of these hidden benefactors of society. We know that in the far Island of Iona Saint Columcille in the 6th Century had tended the bitter appletrees until they became sweet and had shown how barley sowed in June might be ripe in August. In war-racked Spain of the Reconquest there were no other organizations to undertake such works except the religious orders. *Cruce et aratro* they advanced across the wilderness, constructing roads and bridges for their missionaries. To guide their earliest efforts in husbandry and gardening they had the writings of Cato and Varro as developed in the 1st Century by Columella (*Scriptores rei rusticae.* Schneider, 1794) and in the 3rd Century by the Moor, Ibn-al-Awam of Seville (Kitab al felalah—Book of Agriculture. Translated by J. V. Clement-Walker, Paris, 1864). They were thus the connecting link between pre-Renaissance Europe and the gardens of the Persians and Levantines, who had preserved some relics of the vanished civilization of Byzantium.

EACH monastic house possessed its own processes of husbandry, and not only were they depositaries of the past, but we find that they were pioneers of future centuries. J. K. Huysman in his curious work *La Cathedrale* devotes some pages to the story of their herbaries; and in the accounts of the explorers and missionaries we learn of their new activities. Great abbeys like Guadalupe, Poblet and Las Huelgas found their *boticas* or herb-gardens swollen enormously by the medicinal plants that were brought home by returning missionaries and discoverers, specimen growths of the Carribean seas, of Mexico, Peru and the fertile expanses of Brazil, new products to be tested and adapted to new soils and climates. To the alfalfa, which had found its last refuge in the Spanish monasteries, was now added the little root from which was developed the modern potato. Through Lisbon in 1547 first came the acrid fruit from China that was rapidly trained into sweet orange of today. The Guinea fowl, whose flesh had been the food of Roman Cæsars, was again discovered on the Cape of Good Hope and brought back to delight a hungry Europe. Out of China or India, to the added joy of the poultry-lover, had recently come the Black Zamorana. Garden, barnyard and orchard were conterminous. The tuberose was carried from Spain into France by a Franciscan friar, and Carlos V., on his way from Flanders to be crowned, brought to the Spanish gardens the carnations for which they became famous. The iris seems to be indigenous to Europe, yet we know that the white iris was brought into Spain by the Moors and planted on the graves to mark the burial place of the heroes of the Faithful.

Today in the sunshine of Sevillan mornings one can find in the flower-booths carnations from the plains of Valencia of almost unbelievable beauty, and there is also the little dark rose, the *terciopela,* about which one can but thrill in silence.

A great lover of gardens, the Venetian aristocrat Andrea Navagero, came early in the 16th Century on an embassy to Carlos V. He had reluctantly left behind his lovely garden on the island of Murano, which was described by Christopher Longueil in 1520 as "a very pleasant sight, since all the trees in the orchard and plantation are laid out in the form of a *quincunx,*"—the lozenge form which consisted in setting trees in a square with a fifth in the center and repeating this device again and again. The learned Bembo in a letter rejoices

(*Continued on page* 72)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

In the home of George H. Doran at Ossining, N. Y., the first floor is simplified by using one large room for living and dining purposes. The woodwork paneling is walnut, above which is rough plaster with the old, hand-adzed ceiling beams exposed



Opposite to the living end is the dining table with its built-in Welsh dresser and comfortable Windsor chairs. One little table of Chinese lacquer bears a turquoise blue lamp. The chintz is in rose, taupe and blue. The Arden Studios, decorators



The spirit of the 18th Century has been revived in this drawing-room of a New York apartment. Mulberry and soft green—colors taken from the Aubusson rug—form the color scheme. Mrs. Emott Buel, decorator



In the same New York apartment the dining-room is decorated in a yellow and green scheme—green walls and furniture covers, with touches of yellow here and there. The furniture is mainly walnut and gold

An interesting use of old sporting prints is found in this paneling of them into the door of a trophy room. This affords a marked transition between the more formal room and that beyond

A bathroom converted into an inside conservatory serves as passage between two New York apartments. Walls and lattice are painted soft Italian green. J. C. Demarest & Co. decorators



A French 18th Century over-door panel painted in camaïeu, to represent sculpture. It is a portrait of Henri Quatre in an oval

DECORATIONS IN CAMAÏEU AND GRISAILLE

Two Ancient Methods of Wall Enrichment Which Promise to Find a Place In The Modern House

GARDNER TEALL

THOSE old monochrome Colonial wall papers that we have always felt belonged so essentially to the early Colonial days are really nothing more or less than an adaptation of the camaïeu and grisaille decorations so fashionable in France in the showy days of Louis XVI. Of course, the original camaïeu and grisaille were paintings actually done on the wall surface; nevertheless, it was through this form of wall finish that our gray-tone and brown-tone wall papers came into vogue.

These papers that you see even now on the walls of old houses in New England are much nearer in form to the decoration known as grisaille than to the delicate and more subtle work of camaïeu; because, although these two mediums are very closely identified in most people's minds, there is a little difference in these two methods of elaborate wall ornamentation. It is interesting to note the impress of the 18th Century camaïeu and grisaille on not only the wall paper but the decorated fabrics. Hangings and coverings with these paintings for models were made at the factory of Oberkampf at Jouey, and there was even a hint of what we think of the essentially Colonial wall papers made by Révillon in the 18th Century in France. It is well worth knowing that today these fascinating papers, in landscapes, hunting scenes and suggestions of Watteau groups, are being interestingly and successfully imitated, so that if you are building a modern Colonial house you can secure the true Colonial wall paper.

The camaïeu form of wall painting has very much the effect of a large cameo, in fact, is the French word for cameo, and in the old Louis XVI rooms had the effect of a huge cameo suspended by ribbons on a wall elaborately painted in vines and wreaths and flowers. Sometimes an over-door panel in a room of this period would be an elaborate treatment of a gorgeous flower scenè and in the center painted a little oval of cameo of cherubs. Always your first impression of camaïeu brings back the Italian art of cameo carving, and so skillfully is the painting done that at a distance you would think these oval decorations were actual great cameos hung in frames on the showy walls and splendidly effective.



"Cupid and the Birds", a French over-door in camaïeu. From the second half of the 18th Century

Grisaille is, on the other hand, not so often combined with color painting, though you do see combinations of grisaille and camaïeu. Much of it is done in the spirit of the Boucher paintings of Louis XVI time. It is always in delicate gray tones, with the closest possible resemblance to sculpture. Of course, in the elaborately decorated rooms at Fontainebleau, as, for instance, the music room of Marie Antoinette, you find combined, and quite harmoniously adjusted, every variety of wall decoration of that period—carved oak panels painted white, elaborate flower decorations in color, grisaille over the door-heads, and camaïeu combined with the brilliant painting.

Where this form of decoration has been imitated in beautiful rooms in America, grisaille almost wholly has been used as the model and seldom combined with any other form of ornament. We simply use interesting designs in gray tones, either purely landscape or architectural, or suggesting sculpture. As a rule these decorations are painted on a prepared surface, either in separated panels or covering the entire wall. The result is immensely effective and elegant. But it has this disadvantage from the American point of view, it does away entirely with the possibility of using any kind of picture on a wall. It is impossible to imagine an etching or a water color or a family portrait resting effectively on a surface painted *en grisaille.*



A camaïeu was so called because it represented the carving of a cameo. It was often cameo in shape—round or oval, and was set in an ornate form surrounded by decorative painting. This French 18th Century example shows the circular camaïeu. It is an over-door for a music room

In some of the finest examples of the old camaïeu decoration, the little figures are painted against a single delicate toned background, blue, green or rose. The effect is delightful, especially where these notes of color are brought out again in the ornamental painting of the wall. There is no doubt that these curiously elegant and delicate forms of wall



Grisaille is painted in one tone. Often a picture is both grisaille and camaïeu, as seen in this 18th Century Dutch square panel



A French 18th Century over-door panel in grisaille, in the one-color and camaïeu form, depicting the "Triumph of Bacchus"

decorations will be subjected to many kinds of adaptation in their use for American walls. Very few people will be satisfied with an entire monochrome wall decoration, however fine the design and interesting the form, and unquestionably in many instances the walls will be brought more closely to furniture and draperies by the introduction of rose or green or blue. Grisaille will probably be more often used in the form of separate panels with intervening flat surfaces than as an entire covering for a wall, as this leaves a variation in the wall surface, gives a more interesting background for furniture, and also gives wall spaces for occasional pictures.

Already the interest in camaïeu and grisaille for music rooms, banquet halls, drawing rooms has reached sufficient proportion in this country to awaken in our minds a desire to know something of its history, because as a matter of fact it did not originate in France, it was used in Holland in the 17th Century and in Brittany in the 15th, and then you go back through different countries and centuries until you reach Greece nearly a thousand years before Christ. It is a fascinating and romantic story that involves something of the art history of many countries.

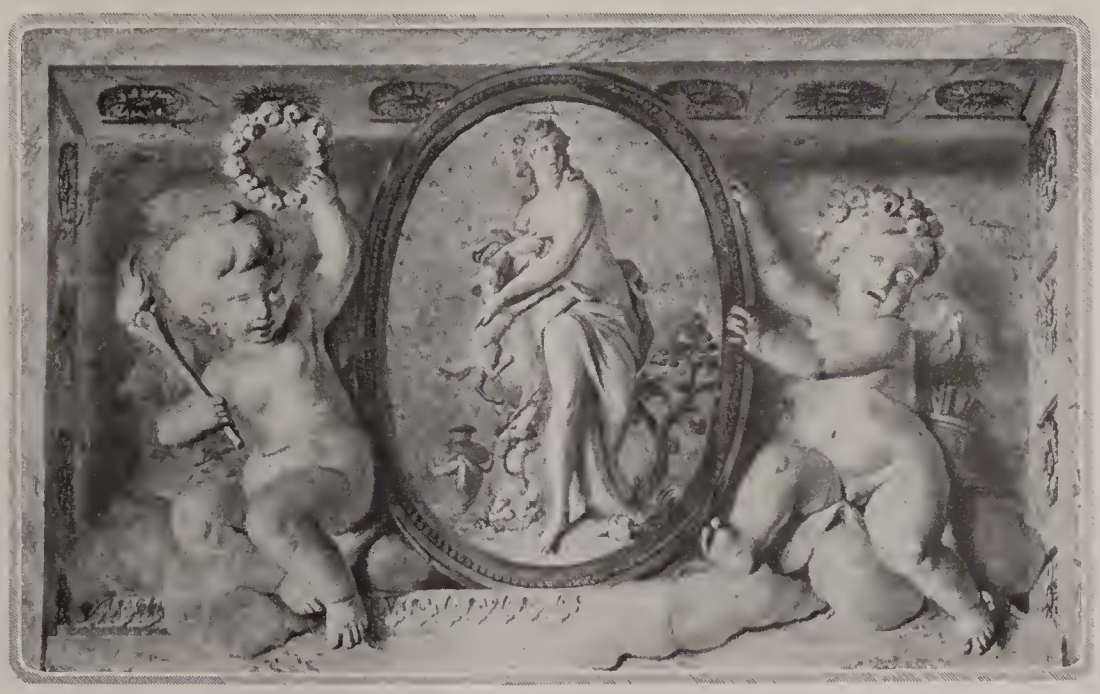
The ancient Greeks bestowed brilliant polychrome on their sculpture and their architecture, but appear, at least in the earlier periods, to have rejected its color influence in their painting and to have confined this last art to linear beauty, nobility of design, and to have sought both in a definite sobriety of treatment. In the Temple of Apollo at Delphi was exhibited the famous painting, "Ilioupersis," by the Greek artist, Polygnotus, who flourished 500-425 B. C. In this picture but four colors were used, white, yellow, red and black. Blue and green were absent from painters' palettes in Polygnotus' day. Then, as Ch. Moreau-Vauthier remarks, "Design was supreme, color remained an accessory; and this manner, flat pale, proud, nervous and passionate, was, it would seem, the characteristic style of antique painting at its finest." But before long the Athenian Apollodorus came to devote himself to the production of works displaying attempts at light and shade, while his famous follower Zeuxis mainly confined himself to monochrome paintings—monochrome, the Greeks called them—that displayed modeling in their design. It is thus we may look upon Zeuxis as the Father, or perhaps more properly as the Grandfather, of the art of painting in camaïeu and grisaille, since ancient writers hint that true relief in painting was not reached before Parrhasius, who thus paved the way for the most celebrated Greek painter of all, Apelles.



In this French 18th Century oval panel the inner oval is in camaïeu surrounded by cupids in color holding the frame

As the old Greek artists painted on panels of wood, the Romans of the conquest found their pictures convenient spoil for easily transporting to Italy. "How many things," wrote Cicero, "invisible to us, are seen by painters in shadows and projections!" Was he thinking of some treasured grisaille or panel in camaïeu from the hand of Zeuxis, or Parrhasius, or perhaps of Apelles, fetched to grace a Roman cabinet? Perhaps! The Rome of Cicero's time was already beginning to take on the aspect of a shrine of dilettantism. Certain it is that the art of painting as practised by the Greeks was not allowed to die out. Roman artists were taught its secrets by their Greek brethren in the craft, and Greek painters found Rome appreciative of their masterpieces. So it was that in 63 A. D., a century after Cicero's death, when a terrific earthquake destroyed the ancient city of Pompeii, well-trained and well-equipped painters were at hand to lend their art to the adornment of the new city which the Romans immediately re-erected on the site. In 1719 Prince Elbeuf had accidentally discovered the site of Hercula-

(*Continued on page* 82)



The cameo form is readily seen in this French 18th Century over-door panel of "Nymph and Putties." The architectural background was not uncommon. This and the other illustrations are by courtesy of the Metropolitan Museum of Art

TABLE ARRANGEMENTS FOR FRUIT



This vessel of fruit should be placed in the center of the table. It can be wheeled about from place to place



A towering centerpiece can be arranged on a high alabaster tripod, the grapes spilling over the edges



(Right center) For a single cover a delightful group can be made with fruit arranged in a flat Wedgwood dish



A simple centerpiece for a breakfast table consists of fruit arranged in a white ground glass dish



The association of fruit with a cornucopia is very old and suggests this modern arrangement for a single diner. The plain texture of the Wedgwood is enriched by the fruit



On a side table for breakfast can be made a grouping such as this—a simple, cool green bowl filled to a tempting capacity with seasonable fruits and with sugar close at hand

A GROUP OF FOUR HOUSES

Different Types for Different Localities



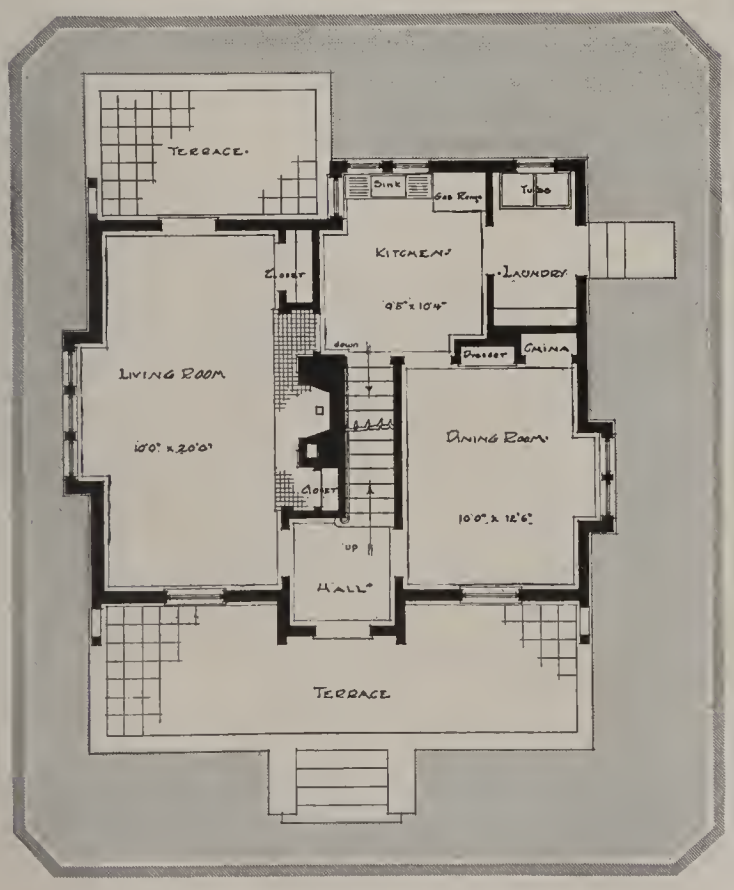
For a site that is flat the bungalow is a logical choice. It especially lends itself to summer living. An example is found in the summer home of Amos Birdsall, Jr., at Toms River, N. J. The walls are white stucco over frame. The wood trim is stained a reddish brown and the roof a light brown

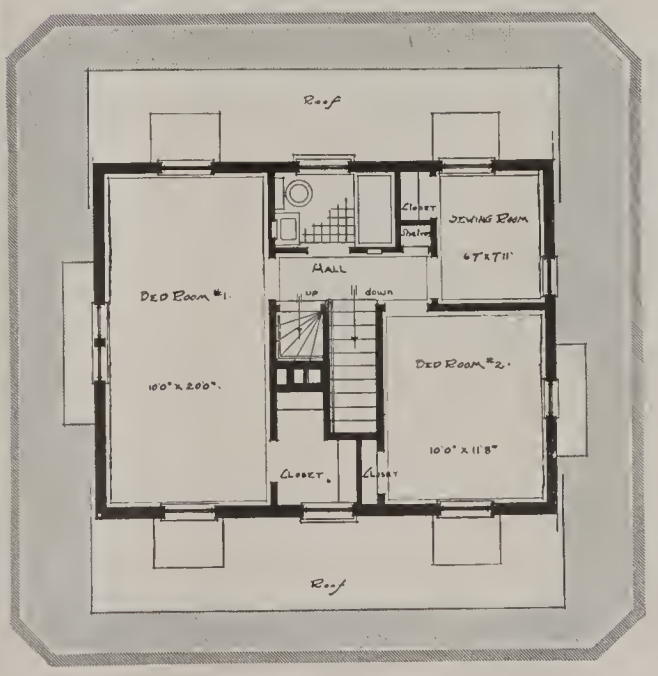


An interesting detail of the Birdsall bungalow is the connection of house and garage. The plan responds to the demands of a deep, narrow lot. Heacock & Hokanson, architects



An unusual variation of Dutch Colonial, suitable for the suburbs, is found in the home of Donald Folsom at Sharon Hill, Pa. White walls and trim with blinds painted bottle green give it a cheerful aspect. The weathered shingle roof is broken by a central chimney. Folsom & Stanton, architects





By recessing the fireplace and projecting the bay window directly opposite, the living room has been given greater width. A similar expedient has been used in the dining room where buffet and china closet occupy niches

On the upper floor not an inch of space has been wasted. The owner's room is commodious, with light on three sides. Each of the bedrooms has excellent wall spaces for the large pieces of furniture



Tebbs

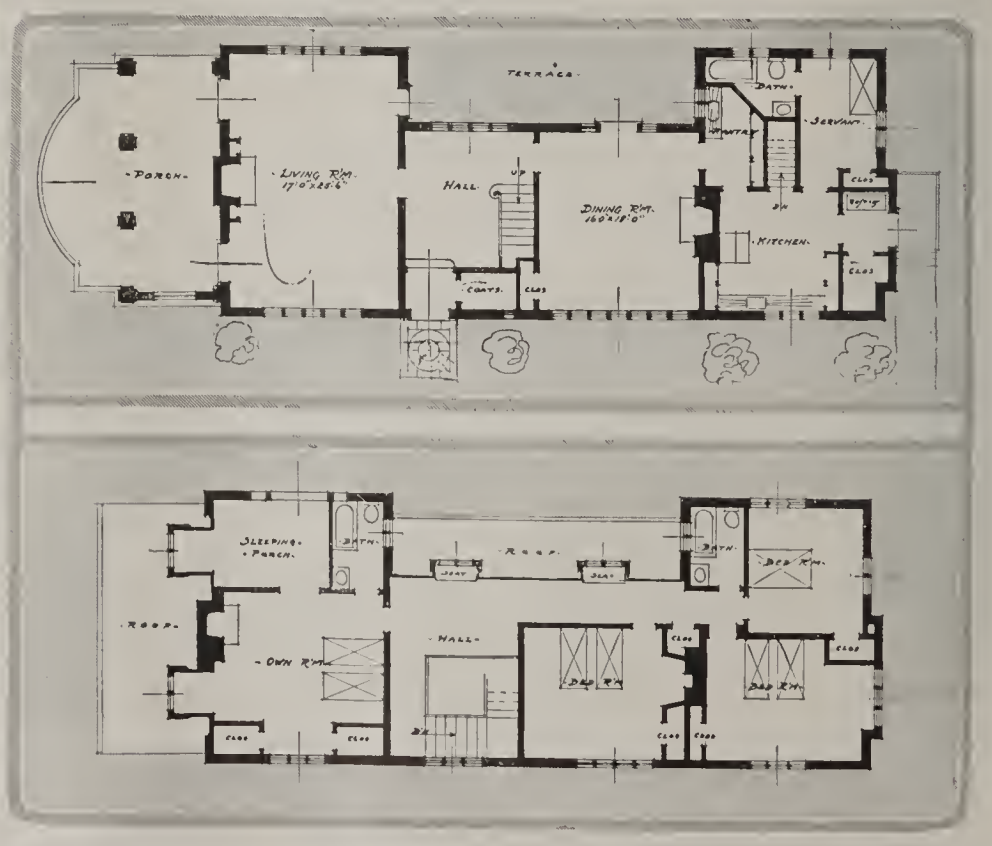
The home of William Gillette at Richmond, Va., shows a colorful use of rough, variegated red brick with soft yellow stucco. The windows have molded brick frames and mullions. Variegated red tile is used on the roof and gable ends



The entrance is pronounced by brick surrounding the door frame and by a platform made of an old millstone set in brick. Foundation planting gives the house an intimate relationship with its site. This closer view shows how effectively the brick relieves the flat surface of the plaster walls, producing a façade that is variegated in texture and color and play of shadows. W. D. Blair, architect

The servant's bath and bedroom have been located on the first floor adjacent to the kitchen, so that the entire second floor is used exclusively by the owner and the service stairs are eliminated

A chamber, sleeping porch and bath comprise the owner's suite which occupies one end of the house. Generous space is given the stairs. Three other bedrooms and a bath complete the floor



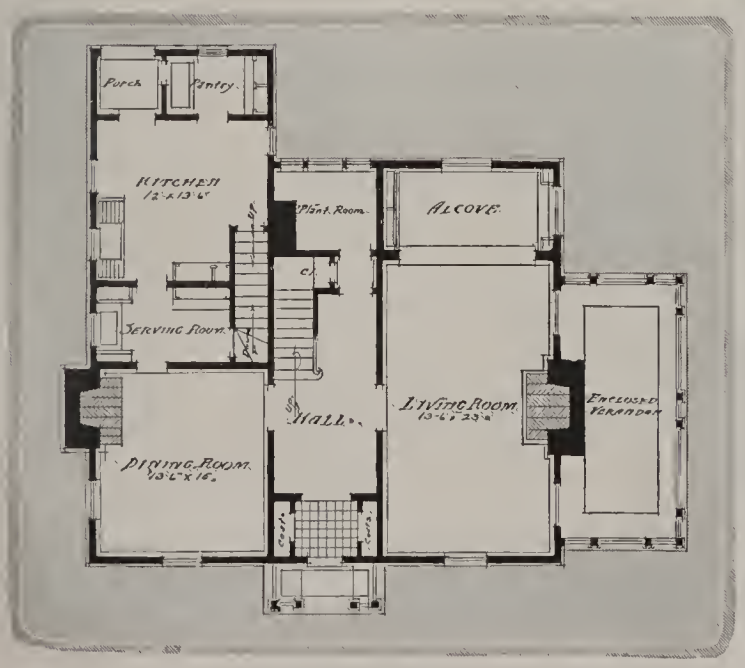


Tebbs

The overhanging second story with decorative pendant finials is a type to be found in very early New England houses. It accords harmoniously with this modern interpretation, a house found at Hartford, Conn., a type suitable for the suburbs or restricted country districts



Without the decorative latticed entrance portico the front façade would be unpleasantly austere. Its projection from the house creates desirable shadows and its arched top is a relief to the otherwise straight lines of the house. Smith & Bassette, architects



At the rear of the living room is an alcove, giving added space, and at the end of the hall a plant room, both unusual features for a small house



Four bedrooms and two baths are provided on the second floor. The plan is balanced. A servants' stairs leads up conveniently from the serving room

THE DISPUTE OVER WALL PAPERS

Today We Use Them as Decorations, but an Earlier Generation Considered Them Merely as Backgrounds

WALL papers may be regarded from two opposite points of view. They may be allowed a positive value of their own as decorations, or a merely negative value as a background, which should be as unobtrusive as possible, for furniture and pictures.

The history of the subject shows that, while there has probably never been an absolute consensus of opinion on the subject, one or other of these views has usually been predominant. From the first use of wall papers, which seems to have been in the 16th Century, until well on towards the end of the 18th Century, they were treated as substitutes. Flock papers were made in imitation of velvets; painted papers mimicked marble, the grain of wood or tiles; and they were only seen in the less important rooms of the house.

There was, however, a notable exception to this rule. About the time of the Restoration papers began to be imported from China, where they were specially manufactured for the European market, hand-painted papers of bold design and brilliant coloring representing birds and plant growths. They were sometimes called India papers because they were brought to England by the East India merchantmen, and they were in high favor for more than a hundred years, being largely used in rooms furnished with lacquer.

About the middle of the 18th Century a certain John Baptist Jackson set up a factory near London where he printed from wood blocks papers in chiaroscuro, an art which he had studied in Italy. He wrote a pamphlet to advertise his wares and to discredit the Chinese papers with their gay "glaring colors . . . which delight the eye that has no true judgment belonging to it." His own aim was to produce "colors softening into one another, with harmony and repose, and true imitations of nature." His designs consisted of would-be realistic representations of birds and animals, and of copies of antique statuary or of the landscapes "surrounded with a mosaic work, in imitation of frames, or with festoons and garlands of flowers, with great elegance and taste." They met with little success, and the specimens given at the end of the pamphlet show them to have deserved none.

It was not until near the end of the century that the Oriental papers met with serious competition. Then came the rather pompous Directoire designs, with their elaborate borders, and, of greater interest, the landscapes and figure papers which with their freedom and brightness are of extraordinary decorative value. The period during which these latter were in vogue may be regarded as the golden age of European wall paper design. There was no question, then, of wall papers being considered as merely a neutral background for more important objects.

That, however, was the official Victorian attitude, as voiced in 1850 by Richard Redgrove, the Academician. "Paper-hanging," he said, "has to form the background to all the furniture, the objects of taste and vertu, the pictures, and whatever else rare and valuable is contained in the apartment; nay, more, to enhance and support the fair faces that congregate there, or to enable us to study in the human face the intellect of the assembled guests." Naturally, therefore, he deprecated the use of vivid colors and violent contrasts. A critic in the "Journal of Design" pointed out that, though this was one perfectly legitimate point of view, wall paper might also be regarded as a decoration in itself and "so treated as to call attention more strongly to its own ornamentation." However, the various patterns shown in that journal suggest that the less attention the average papers of the time called to themselves the better.

Twenty years later Charles Lock Eastlake, in his "Hints on Household Taste," which for a good while held the field as the amateur decorator's most popular vade-mecum, was still advocating timidity, and pleading for small and simple patterns on light grounds. But William Morris and Walter Crane were already at work, preaching the gospel of good design and practising what they preached.

Morris's influence was undeniably salutary, but he had a weakness which in the hands of followers of lesser talent became a vice. This was the tendency to overwork a good idea. One can have too much of even the best designs. Hence the reaction towards unpatterned papers or plain painted walls.

That reaction is working itself out. Patterned wall paper is coming into fashion again. New patterns are being designed and old ones revived. Both the Chinese papers of the 18th Century and the landscapes of the early 19th are being imitated. Old wood blocks are being rescued and brought back into use.

There is no question, nowadays, of the papers being given a merely negative function. A characteristic of the present time is its cult of the positive, of the bold and bright and amusing. Such papers as it will use must have some quality of their own.

Nevertheless, however high their intrinsic quality, wall papers have to be considered in relation to the objects in contact with them. It is a problem for which there are many solutions, but perhaps certain general rules may be laid down. For instance, an assertive wall paper should not inhabit the same room as furniture covered in an assertive fabric of a totally different nature. There must either be harmony or a pleasant, not belligerent, contrast. Patterned fabrics and plain walls, or vice versa, are safe and usual; but there is no reason why patterns should not be used, if used discriminately, in both places.

As a rule, plain walls are the best backgrounds for pictures. If unobtrusiveness is aimed at, however, a small all-over pattern in quiet shades is more effective than a single unbroken color.



Chinese papers are so beautiful in design and coloring that it is curious so little of our modern work is inspired by them. They are both decorative in themselves and serve as an amicable background for furniture

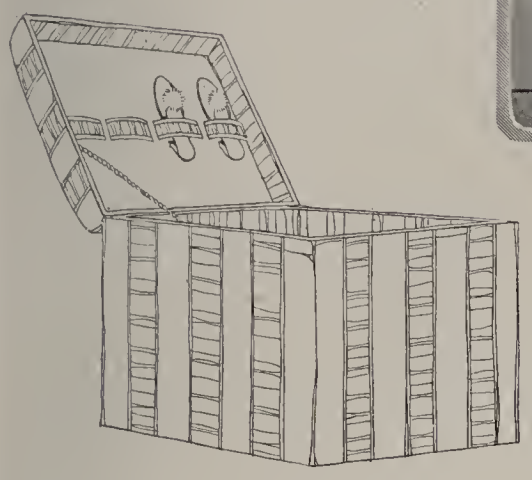
USES FOR GLAZED CHINTZ

Designed by Agnes Foster Wright



Harting

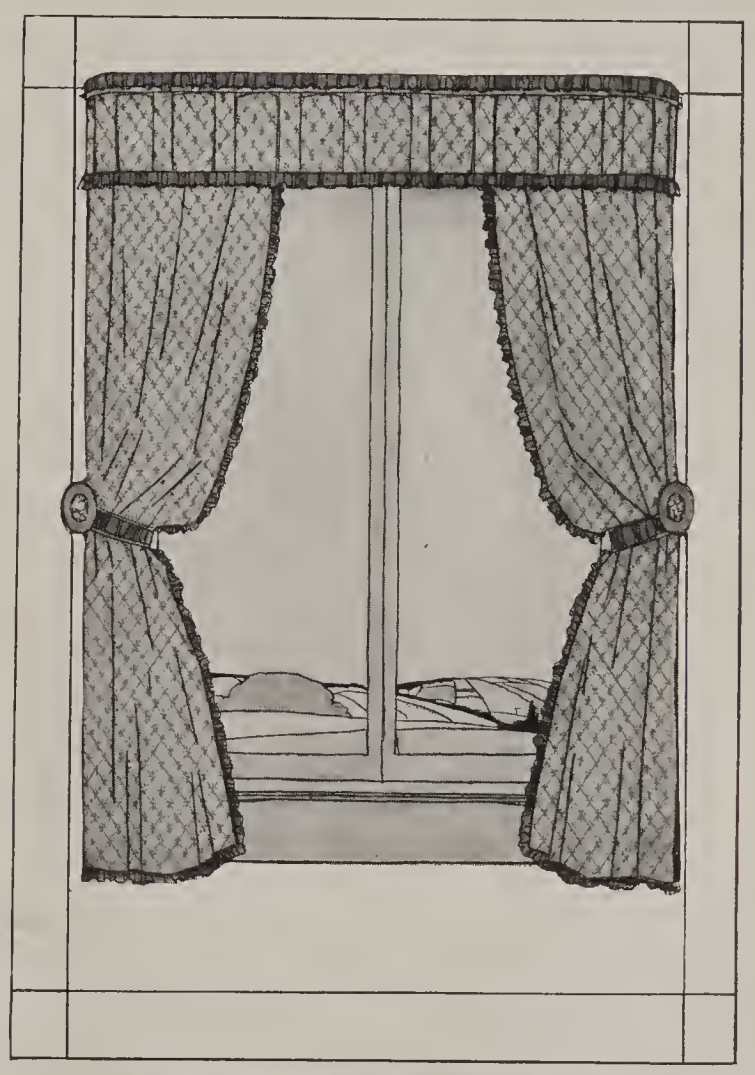
For a supper table in the country place doilies may be made of glazed chintz cut to conform with the pattern and bound with washable silk. The same chintz can be used for the lampshade above the table

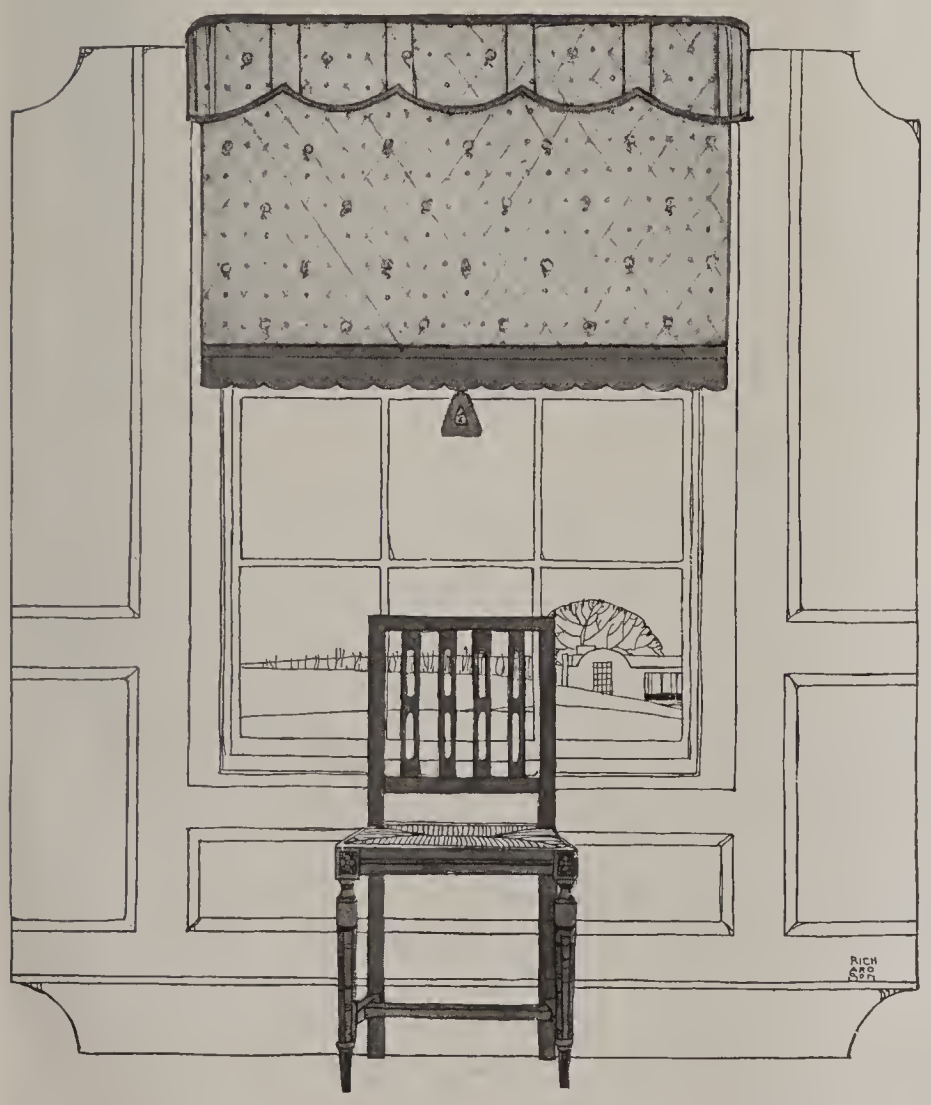


A shoe box, covered inside and out with glazed chintz, has a tray for stockings. Closed, it serves for a dressing table seat. The table will be draped in the same chintz



The scrap basket is of plain glazed chintz with a flap in figured chintz bordered with a narrow box pleating of the plain fabric. Bureau boxes are made to match





A shallow scalloped valance conceals the roller of the shade. Both are in green, small patterned chintz. Edges are plain dark blue. A weighted pull serves for tassel



The curtains are of a blue criss-cross pattern with orchid and blue changeable taffeta picoted ruffles. Mauve wooden tie-backs have Dresden inserts

This deep rose lamp base supports a pleated Toil de Jouy shade in tones of red. It is bound top and bottom with plain chintz. Shades are made to match color schemes

PERENNIALS FOR THE BACK OF THE BORDER

A Résumé of the Tall Growing Sorts Which Form the Background Planting and Complete the Scheme

H. STUART ORTLOFF

EVERY garden, to conform to the true traditional meaning of the word, should be enclosed. It is not necessary to have an elaborate wall of brick or stone, for heavy masses of graceful shrubs or hedges will serve the purpose of shutting out some of the far-reaching vistas, or outside detractions, and allow the eye to be concentrated on the more intimate sights within the garden.

When one has become a conformist in this respect in garden design, one will discover that in front of the enclosing element, be it wall of stone, shrubs or hedge, is an admirable location for the many tall growing perennials, which if given places among the smaller plants in the foreground would crowd them and almost put them in a total eclipse. In fact, this back edge may well be considered the source of surprises. All summer the gay inhabitants of the front of the border have been blooming their heads off in competition, but their neighbors in the back rows have been sending all their energy into sturdy plants, and have been content to serve as foliage foils to their colorful companions. But now when summer is beginning to wane they stay her faltering feet until long after the first frosts, by unfolding beauties in color and form of flower.

In selecting plants for this place, height is the first essential to consider. Plants 3′ to 4′ or more high are best suited, although there are a few shorter ones, like coreopsis, which may be placed in the front of the back rows, because it would be monotonous to have too straight a line of height. Foliage should be considered from the viewpoint of texture and color. Nearly all foliage is persistent until after the blooming season, so this is not such an important item as it is for foreground plants, because there are plenty of others to hide unsightly feet. Color must be watched for its effect in combinations. There are many pale colors, like that of physostegia, which need contrast, and other colors, like that of liatris, which need to be toned down with a lavish use of white or green foliage.

In planting, more interesting results will be obtained if we do not adhere to straight lines or geometrical patterns. Grouping of three, five, or nine or ten plants will insure us interesting masses of color, and prove far more effective in the fall days when most of the perennials in the back border are holding forth. The average back border plant requires 8″ between its fellows, but there are exceptions, like the phlox, which develop into strong spreading clumps. These should be given 1′ or 2′ for future development.

Many of these plants require staking, for they grow so high that they are apt to be the sport of every wind that blows, and come to grief. The best stakes are bamboo, but any will do provided it is strong and unbending, yet thin enough to be hidden by the foliage and not prove unsightly. Plenty of room should be left in tying in order that the plants may grow and move without chafing. Pieces of cloth are the best material for strings.

The following is a partial list of plants



Variety is as desirable at the back of the perennial border as it is in the middle and foreground. Tall growing flowers such as the hollyhocks, delphiniums and mallows shown here should be so disposed that their colors and forms will be brought out to the best advantage by the lower growers immediately in front of them. Uniformity in height should be avoided, however, lest it become monotonous



The border planting should be graded upward from the front, particularly where it flanks a walk or is otherwise so located that it is viewed from one side only. Such a sloping effect is produced not by grading the earth, but by planting flowers of different growing heights. Here delphiniums form the mass of the background flowers and show clearly their value as a setting for the rest of the bed

which are suitable for the back edge of the border, or for the middle ground of beds which are viewed from all sides:

Autumn Monkshood (*Aconitum autumnale*): A narrow upright plant with deep blue flowers in July and lasting until September. It grows to a height of from 4′ to 5′. Propagate by seed or by division.

Monkshood (*Aconitum napellus pyramidale*): An erect plant 3′ to 5′ high with deep purple flowers in August and September, in loose spikes. Leaves finely divided and very handsome. Thrives in rich moist soil and will stand the full sun, although it lasts longer in partial shade. Propagate by division. Mulch in spring to retain the moisture. This plant is poisonous if taken internally, so should be used where children will not pick it. Also variety *album*.

Hollyhock (*Althea rosea*): Narrow upright biennials, which seed themselves and can easily be treated as perennials. They range in colors from yellow and white through pink and deep red. The single varieties are the most interesting. The spire-like stem with its rough leaves mostly at the base makes an excellent accent plant, and is good against walls and fences. Blooms in July and August and is subject to a fungus disease, which attacks the leaves and buds. Spraying with Bordeaux mixture or a solution of ammoniacal carbonate of copper is effective. Grows 5′ to 7′ tall, and should be cut down immediately after blooming. Prefers sunny situation and good soil. Cover with manure in winter. Water freely in summer. Propagate by seed, or healthy offshoots.

Alkanet (Dropmore) (*Anchusa Italica*): Grows 3 to 5′ high. Each branch terminated with a large pyramidal spike of gentian blue flowers in May and June. If not allowed to seed it will continue to blossom. Leaves unsightly after blooming. If it crowds other plants pick off the lower leaves. Good garden soil and a sunny position preferred. Mulch in winter. Propagate by division or root cuttings which should be started in a frame in October.

New England Aster (*Aster Novæ-angliæ*): Bushy, well formed plant which grows 3′ to 4′ high and is covered in September and October with myriads of small violet blue flowers with yellow centers. Leaves are inconspicuous. Should be planted in groups 4″ apart in front of shrubbery or taller perennials. Propagate by seed or division. Any soil, but it responds to good soil and moisture. The best varieties are White Queen; *Novæ-angliæ*, purple; *Novæ-angliæ, rosea* and also *rubra;* William Bowman, rose; and Lil Fardell, also rose.

New York Aster (*Aster Novi-Belgii*): Light pinkish lavender flowers with yellow centers, 3′ to 4′ high. Foliage better than the *Novæ-angliæ* species. Prefers sun, responds to good soil and moisture. Many horticultural varieties.

Chinese Astilbe (*Astilbe Davidii*): Plant with dark green handsome foliage, which grows 5′ to 6′ high. Flowers are in very showy clusters sometimes 2′ long in July and August. Excellent for cutting. Propagate by division. Prefers any soil, and half sun.

False Indigo (*Baptisia australis exaltata*): Pea-shaped blue flowers in long terminal spikes in June. Grows 3′ to 5′ high. Foliage sea green and in good condition until August when it blackens, so it should not be given too conspicuous a place. Free exposure to the sun. Propagate by seed or by division.

Plume Poppy (*Bocconia cordata*): White flowers in terminal clusters in July and August. Plant grows 6′ to 8′ tall. Has very handsome but coarse foliage which is persistent. The seeds in large clusters are very decorative. Spreads rapidly. Good for among shrubs and in the center of beds. Any soil, prefers sun. Propagate by seed or suckers.

False Chamomile (*Boltonia asteroides*): Masses of white to lavender flowers which resemble the asters. Blooms in September and October. Grows 5′ to 7′ tall. Any soil,

(*Continued on page* 80)

THE CHARM OF THE QUIET HOUSE

Proper Construction and Good Equipment Well Placed Will Reduce the Nuisance of Noise

ETHEL R. PEYSER

THE entrance to a house is like the tonic chord of a sonata. It gives one the key, the introduction to the atmosphere of the home. One really gets an impression of a home immediately upon entering the hallway. It is also true that on entering a house we are lured or repelled by the sounds in it, whether from the house itself or the people living there. If we are greeted by loud voices, slamming doors, creaking stairs, there is immediately the impression that this particular home is not well ordered and that the people in it are not at peace. But if we are at once enveloped by quiet and loveliness, a feeling of peace is suggested and involuntarily we expect to meet a charming family.

The good architect always gives the builder a set of plans that should make a satisfactory house, but, as an eminent architect recently said, "It seems to be the aim of most builders to change every detail of the architect's plan." So it is a wise idea to watch the construction of your home so that when the house is actually built you will find it not only attractive to look at but so well constructed in every detail that there are no complaints to make as to leaks or noise or cold. If a house is built of good materials, is well planned, is well put together, a sense of peace is apt to be the result. In order to accomplish this, every detail of the house must be considered, the windows and the doors, the stairs and floors.

DUE to the high cost of building, heavy masonry is no longer always used in the division of rooms and the separating of stairs from rooms. Where a slight partition only is required, there are on the market today asbestos, felt, and composition "boards" which render excellent service, and are often fireproof and soundproof.

To shut away a nursery, these light weight, soundproof partitions are admirable. They not only leave a nursery perfectly quiet at night, shut away from all the disturbances of the house, but during the daytime they keep the family from hearing the play, the romping, or the unhappy times in the nursery. Of course, the arrangement of rooms, such as the relation of the nursery and kitchen to other parts of the house, has much to do with the peace of the home. The service end of the house should, so far as possible, be shut away by halls and doors, from too close communication with the living part of the house. Think of this when you are planning your home.

All uncovered floors are apt to be noisy no matter how well they are laid or how nicely they are finished. Whatever your floor, it should be well constructed, over an adequate sub-floor; if of wood, it should be put down so compactly that there is never a sound from it. But when it comes to quiet you must have carpets or rugs. Bare floor never produces it, under any conditions.

METAL weather strips! So important are they in relation to comfort and peace in the house that they should really be included in the specifications for the building of a home. Besides keeping out wintry blasts, they contribute much to a quiet atmosphere. In the first place, they help to keep the din of the street from indoors; also when they are applied to the interior doors, the noise from one room does not easily reach another. Windows that carry weather strips slide up and down easily. And a good word can be said of the weather-stripped door. A door with this silencer about it closes quietly and surely; even if one is in a hurry, the door does not show it. Another device for lessening the sound of doors shutting is a piston noise retarder. It has an air cushion which is attached to the frame of the door and the piston is fixed to the door. This keeps the door from slamming. Screen doors, which are of no use unless they shut quite tightly, should be fitted with this device. Children will bless it and so will the servants in the house. All these things should be considered both as to price and comfort when you are planning your house, so that when you first begin to live in it you find peace and quiet, instead of a succession of irritating worries.

A small device but one not to be regarded lightly, is a set of rubber or glass furniture protectors which, when affixed to the legs of any piece of furniture, makes it possible to move it about without noise and without any especial effort. These protectors also save the floor and keep the carpets from being worn and torn. They are easily attached and not expensive.

The "silence cloth" on the dining table, whether made of cloth or asbestos, is another means of lessening disturbing sounds in a house.

And in some homes I have known it to be a rule that all the servants should wear rubber heels. This not only lessens the noise in the house, but it mitigates, to a very great extent, the weariness felt by busy maids who are on their feet practically all day long.

A great deal of the clattering sound in a kitchen can be avoided by lining the cutlery drawers with felt, so that when silver and knives are put away the clashing of pieces together is avoided. Pantries should be lined in the same way. This lining felt can easily be installed by pasting or tacking, and it is not expensive.

A place for everything and everything in its place is an especially good idea in connection with the pots and pans in a kitchen. Much of the annoying sound from this source can be obviated by hanging the utensils, because most of the sound is due to the falling together of pots and pans as they are piled on top of each other when being put away on the shelves after use.

ONE of the chief offenders against the charm of the home in the matter of noise is cheaply constructed plumbing. This is not only unsanitary, but at times deeply embarrassing. Good plumbing is an absolute essential in the well-constructed house. Nothing will betray your economy so promptly as plumbing that is not of good materials and well placed. It is necessary to get all your fixtures from the most reputable dealer, and have the best workman to put them in, and then you will save money in the long run and charm and peace will envelope the plumbing side of life.

The bathtub with a water inlet so fixed that there is only a little noise for a few seconds or none at all is a point of perfection that manufacturers are making every effort to attain. Perhaps the nearest to it is a device hung very low in the tub so that after the first few inches of water the faucet is covered, and the noise from the inflowing water is smothered.

People who will not endure the slightest rattle or creaking in an automobile will live for months with a squeaking, leaking faucet. A slight adjustment will usually remedy the difficulty; sometimes only a washer is needed. And even an entirely new faucet is not a purchase with very serious consequences.

As yet no way has been found to modify the noise of the telephone without lessening its effectiveness. The telephone is rung to catch your attention and if we muffle the bell too completely we are liable to lose an important call. If you have a very noisy telephone bell in an apartment where every sound is heard, you can muffle it slightly with a little pad of absorbent cotton. This is an especially good thing to try where the sound of the bell disturbs an invalid or little children.

RUGS are a delightful way to reduce noise in the hall. A long runner that goes the whole length of the hall and about half its width will keep your hall quiet for your own house and prevent its disturbing your neighbors. Of course, in a house where the hall is large and capacious, the surface is much more interesting covered with groups of rugs; a runner spoils its symmetry and a carpet is less interesting.

Quiet is one of the most difficult things to find these days in the city, and also one of the most essential things for one's work and happiness and health. There is only one way to acquire it in the modern home and that is to look after every detail of your house at the very beginning.

After all, the things that make for quiet are in the main little things. Yet it takes thought, some experience and a good deal of attention to detail at the beginning of making a home to insure in it that pervasive charm which must have for its foundation quiet throughout the house.

HOUSE & GARDEN'S CHRISTMAS GIFTS

2020. *Flower paintings framed in gray-blue wood range in price from* $25 *to* $150. *The* 26″ *x* 36″ *size is* $50. 2021. *Chinese "Ho Ho" birds,* 14″ *high in vari-colored pottery are* $30 *the pair*

These may be purchased through the House & Garden Shopping Service, 19 *West* 44*th Street, New York City. Kindly order by number. Cheque must accompany order*





2022. *This purple and yellow pottery figurine may be made into a lamp or used as a table ornament. It is* 10″ *high.* $7



2024. *Blue, cream, yellow and henna are the colors in this attractive, odd-shaped Italian pottery candlestick.* 5″ *high.* $3.50

2023. *Below is shown a vase of clear green glass with handle and trimming in topaz color. It is* 9″ *high. and especially suitable for long-stemmed flowers.* $9

(*Below*) 2025. *An Italian pottery dish in white, canary yellow or turquoise blue is* 14″ *wide and* 5″ *high, including iron stand. Complete.* $10.50







(*Right*) 2026. *A Queen Anne mahogany mirror* 36″ *high and* 18″ *wide,* $35. 2027. *The wrought iron candlesticks* 11″ *high are* $6 *the pair.* 2028. *Pottery fruit dish* 6″ *high.* $15

Door-stops (*left to right*) 2029. *A baby's room,* $3. 2030. *Door sentinel,* $4. 2031. *Basket of tulips,* $6. 2032. *Basket of flowers,* $6. 2033. *Victorian lady,* $4.50. 2034. *Flower basket,* $3.50



PRESENTS *for the* DINING ROOM



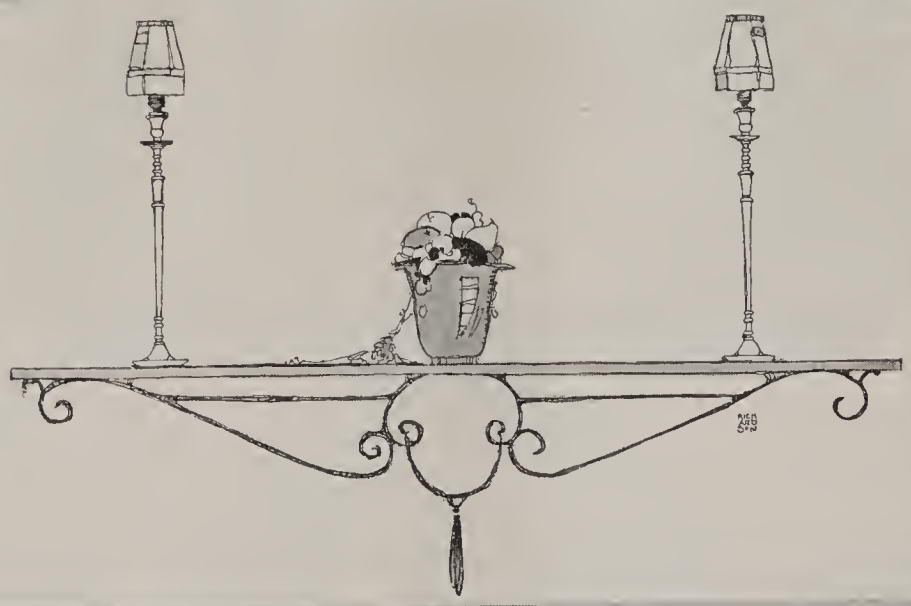
Delicate Venetian glass that comes in amber or sapphire blue makes the set shown above. 2035. *The candlesticks have colored glass flower decorations 9" high,* $15 *the pair.* 2036. *The 9" bowl is* $20



2037. *A mayonnaise dish of hand-hammered silver is* $16. *It measures 6" in diameter.* 2038. *The 6" ladle is* $5



2039. *From Brittany comes this gaily colored pottery dish that can be used for either cheese or butter balls.* $4.75



2040. *Graceful candlesticks of polished brass, fitted for electricity, are 18" high and* $6.50 *each.* 2041. *Lustre bowl in blue, marigold or orchid, 7" high.* $8. *5½" high* $5



2042. *A silver-plated water pitcher, Colonial in design, may be had for* $12. *It is 7" high*





2043. *The syrup jug above is of hand-hammered silver. It is 4" high and comes at* $45

2044. *A mahogany gate-leg table of unusual value would be equally serviceable in dining room or living room. It is 28" high and the top measures 26" x 30". It is priced at* $45

POTTERY, SILVER *and* GLASS



2045. *Purple Venetian glass finger bowl and plate,* $5. 2046. *Wine glass, 6" high,* $3.50 *each.* 2047. *Water glasses* $4 *each*



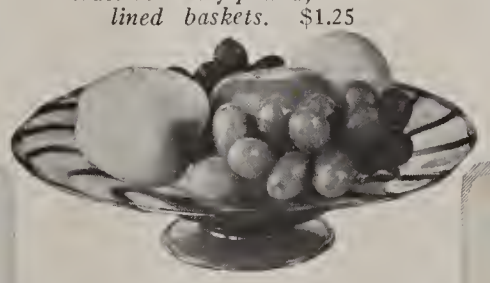
2048. *A bowl of heavy orange toned pottery 4½" high and 8" across,* $3. 2049. *Spanish pottery pitcher, 6" high, has brilliant colors on a buff ground.* $1.75



2050. *Imperial Chinese Jasmine tea is packed in attractive half-pound, lead-lined baskets.* $1.25



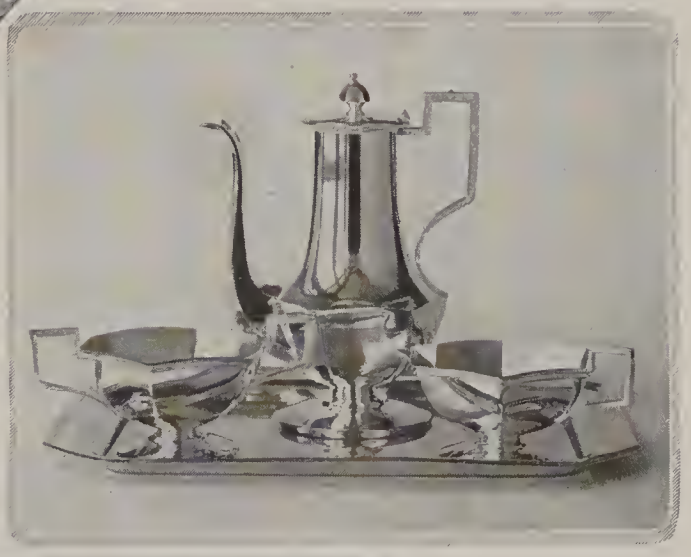
2051. *A breakfast table decoration, 5½" high, is of majolica ware. There are twelve white geese with yellow feet and bills. The base is green.* $10



2052. *Above is a sapphire blue glass bowl for flowers or fruit, 3" high, 10" wide,* $7.50. 2053. *The artificial fruit is* $2 *each*



2054. *The set above is of copper in a jade green finish. Candlesticks 14" high, bowl 6" high, including stand. The set complete is* $25



2055. *A plated silver, four-piece after-dinner coffee set of excellent design is* $30. 2056. *The 12" x 9" tray may be bought separately,* $10



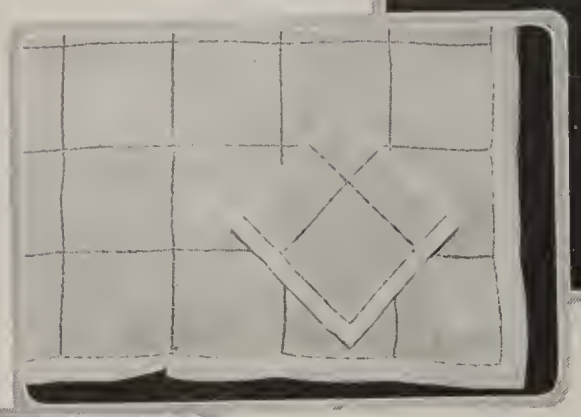
Rich amber colored glass. 2057. *Per dozen, finger bowls,* $15. 2058. *Plates,* $15. 2059. *Liqueur,* $7. 2060. *Champagne,* $8.50. 2061. *Cocktail,* $8. 2062. *Goblet,* $10

LINEN FOR THE HOSTESS

2063. *For a refectory table comes a luncheon set in natural color linen and Italian cut work. Runner 20″ x 54″, twelve mats, 12″ x 18″, $47.50*

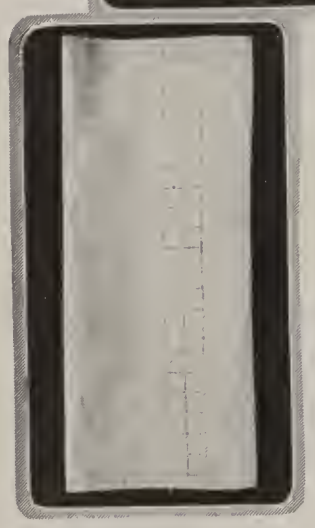


2064. *A tea cloth, 34″ square, and six napkins, 11″ square, are made of fine linen, hand-hemstitched, $24 the set*



2065. *Linen tea napkins with mosaic work are $12.50 a dozen.* 2066. *Of Madeira work, $16.50. They are 14″ square*

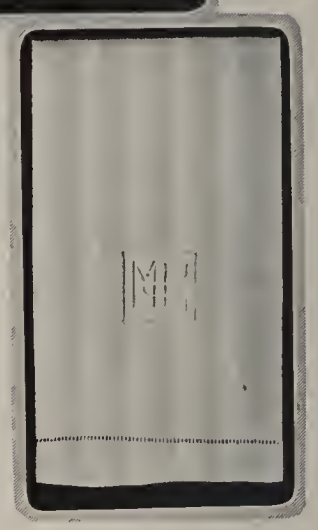




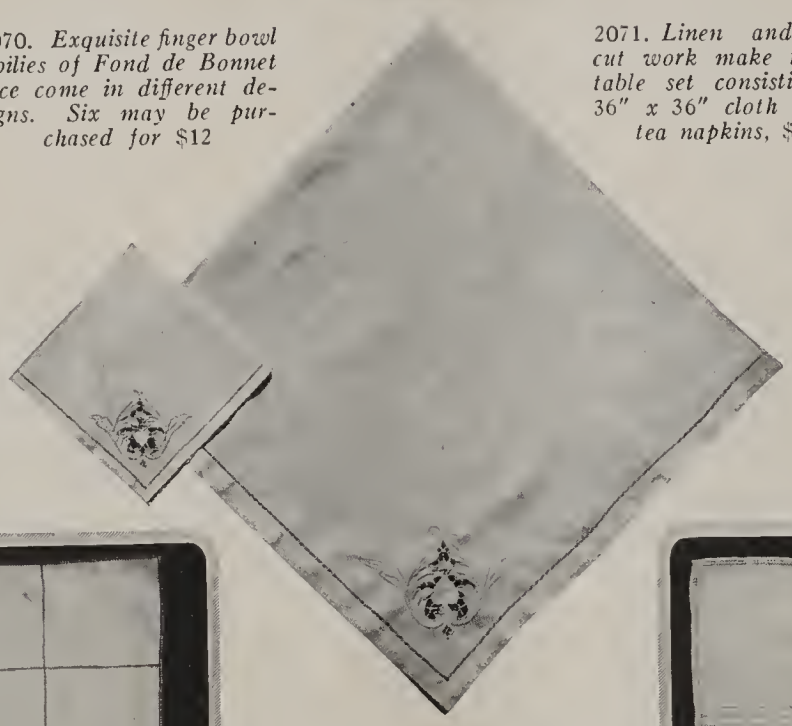
2067. *Imported cotton pillow cases, 22″ x 36″, with hand-hemstitching in squares, are $3.50 each.* 2068. *Sheets to match, 72″ x 108″, $14*



2069. *An effective towel, 20″ x 36″, is of natural color linen in a smart striped design with a three-letter monogram, $3.50 each*



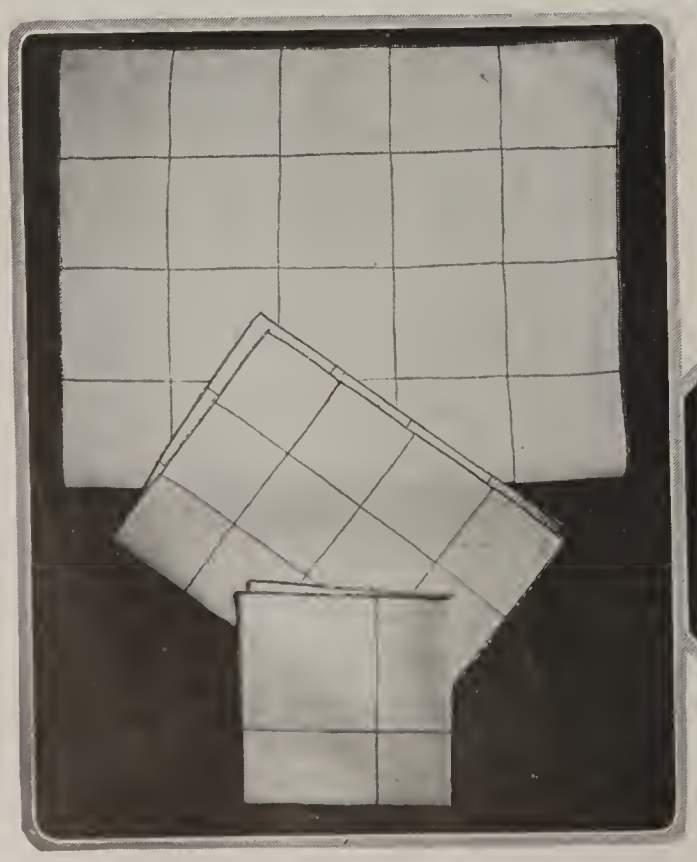
2070. *Exquisite finger bowl doilies of Fond de Bonnet lace come in different designs. Six may be purchased for $12*

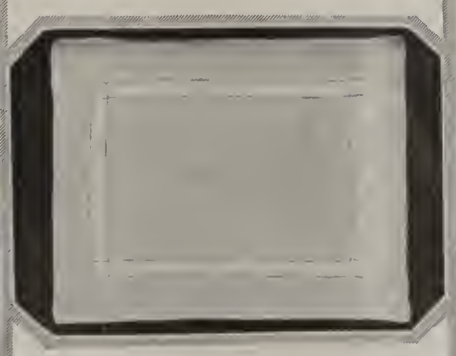


2071. *Linen and Italian cut work make this card table set consisting of a 36″ x 36″ cloth and four tea napkins, $18.50*

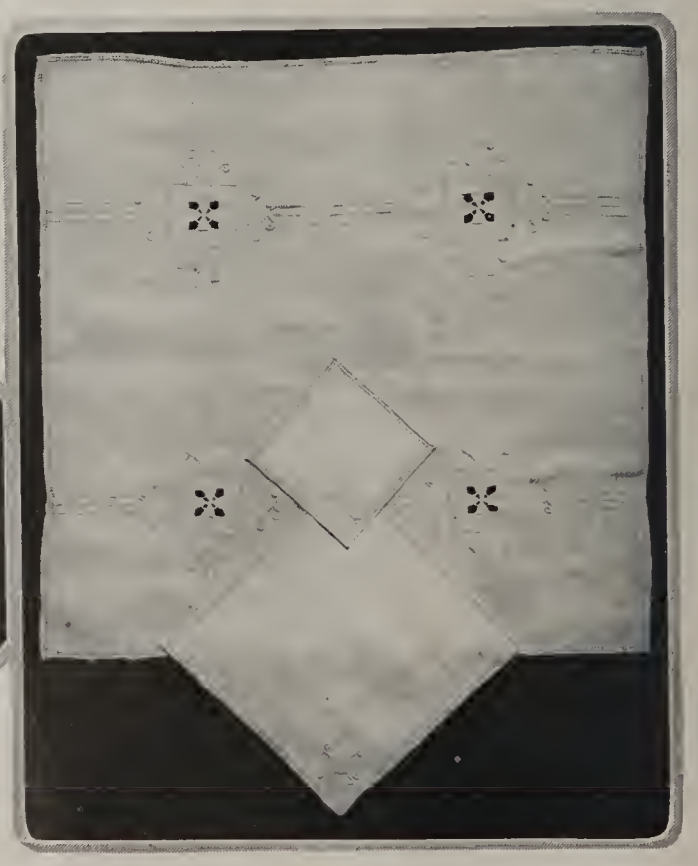
2072. *A luncheon set of Scotch linen crash embroidered in orange or blue has an 18″ x 54″ runner, six 12″ x 18″ mats and six napkins 14″ square. It is $18.50 complete*

2073. *A beautiful twenty-five-piece luncheon set on natural color linen with Italian cut work is $34.50. The centerpiece is 24″ square and the doilies 10″ and 6″ square*





2074. *A dainty pillow slip, 14″ x 18″, is made of fine linen and hand-hemstitched. It may be had for $5*



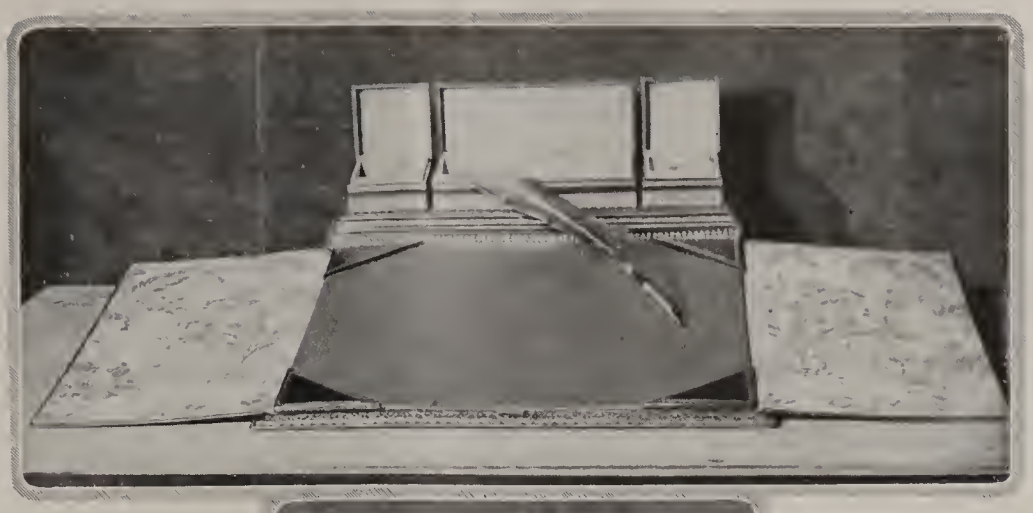
TO PUT IN HER ROOM



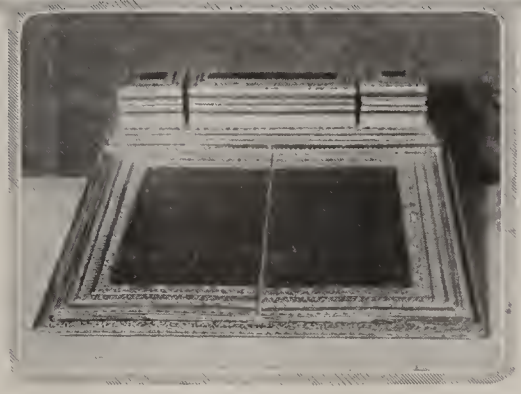
2076. *Charming scent bottles, 7¾" high, come in delicate Venetian glass for* $12 *the pair*



2077. *A china boudoir lamp 6" high may be used also as a perfume burner* $12.50



2075. *A desk set of tooled English morocco in brown, maroon or dark blue is* $75



2075. *Tan moiré lines the covers. The three compartments are for pens, stamps and ink*



2076. *The bottle above comes in blue, amber or amethyst with colored glass flower top*



2078. *Tin jardinière flower lamp 21" high,* $35. *The 11" x 8" georgette shade is* $17



2080. *Yellow lustre lamps have a design of rose, green and lavender. The lacquer shades are filled with Italian paper in harmony, 16" high,* $10 *each*



2079. *The attractive leather needlecase shown above can be obtained in all colors for* $10. *It holds an assortment of one thousand needles*



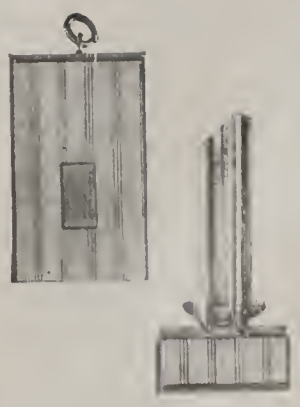
2081. *A soft, wool filled comforter 69" x 75" is covered in satin and may be had in Copenhagen or light blue, old rose, pink or gold for* $37.50



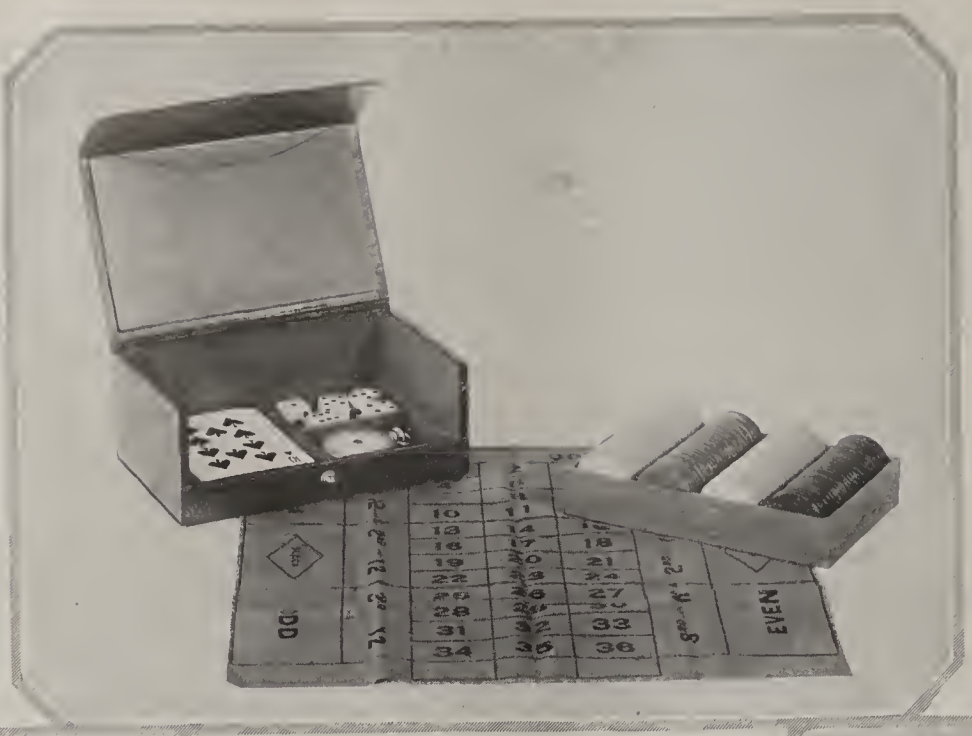
2082. *A composition ivory toilet set of twelve pieces is attractively priced at* $23.48. *It would be effective monogrammed in dark blue*

GIFTS *for a* MAN

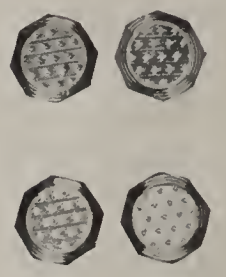
Please Order by Number



2083. *An unusual gift for a man is this flat gold key case. It is 1½" long.* $36



2086. *Poker chips, dice, playing cards, a roulette watch and cloth fit into an attractive blue leather case only 5" long.* $20



2084. *Attractive 14 kt. gold octagonal shaped cuff links are attractively priced at* $15 *the pair*



2085. *This quaint Dutch silver box might be used for cigarettes. It is 4½" high.* $5



2087. *A flask for an overcoat pocket holds one quart and is sterling silver.* $120



2090. *A practical gift for a man is this leather collar case that can be opened out flat. It is lined with moiré.* $5



2088. *Watch of green and white gold, 19 jewel Waltham movement,* $263

2089. *White gold chain,* $32



2091. *An attractive tobacco pouch of dark English cowhide is lined with rubber. It is priced at* $5



2094. *A small vacuum pitcher keeps one cup of coffee hot. In nickel,* $16; *in pink, blue or black enamel,* $17.50



2092. *For a man's room comes an unusual little smoking table of walnut, hand carved. It is 24" high.* $21



2093. *A comfortable chair with a down filled cushion is covered in a small pattern denim in rose, blue or brown.* $49

REMEMBRANCES FOR THE GARDEN LOVER

Kindly Order by Number



2095. *Colored lights shaped like tiny Christmas trees can be attached to any base outlet. Set of* 8, $4.75. *As many as* 10 *sets of* 8 *can be joined*



2096. *A beautiful rose to arrive on Christmas day with a card announcing that six bushes of ever-blooming hybrid tea roses will be sent in the spring.* $10



Three books that cover every phase of home making are 2097, *House & Garden's Book of Houses,* $3. 2098. *Interiors,* $4. 2099. *Gardens,* $5



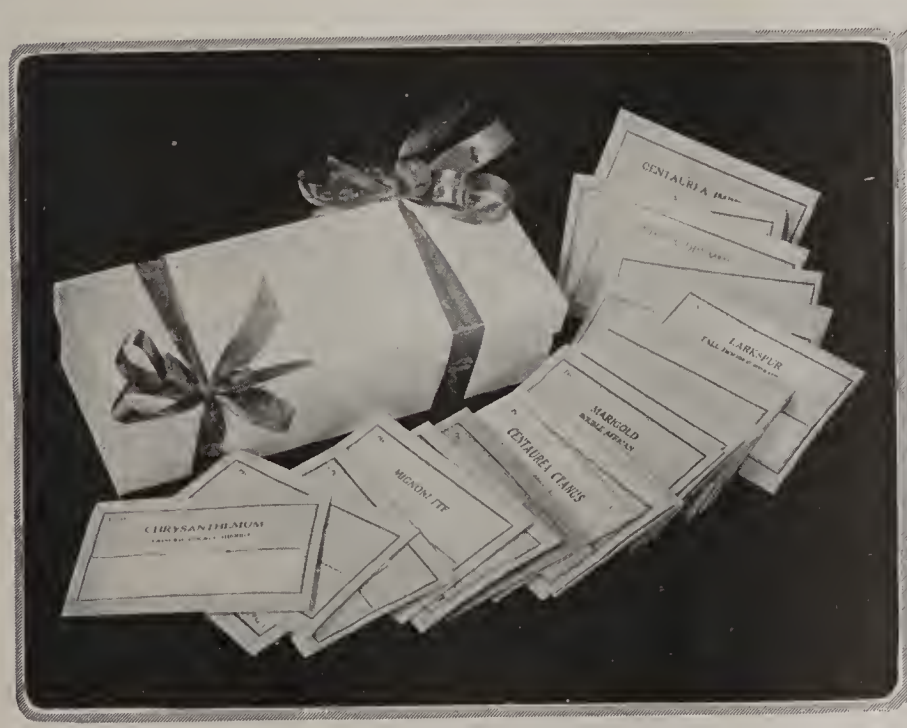
2100. *Old flower studies make brilliant patches of color against neutral walls,* 14″x16″, *framed in natural wood,* $10



2101. *Nothing so adds to the charm of a house as window boxes filled with varied greens. The one above is* 3′ *long, filled with* 8 *white spruce and ground juniper,* $8 (2101-A) *or* 6 *spruce for* $5



2102. 6″ *Lustre bowls, blue, yellow, green or orchid,* $4. 2103. 5″ *Pottery bowls,* $1.25. 2104. *Narcissus bulbs* $2 *a doz.*





On a bleak December day it is good to think of a garden in full bloom and flower seeds make an unusual and welcome gift. 2105. *One may have twenty varieties of annuals for* $3 *or* (2106) *thirty for* $5. 2107. *Or if one prefers perennials a selection of twenty comes for* $3 *and* (2108) *thirty for* $5

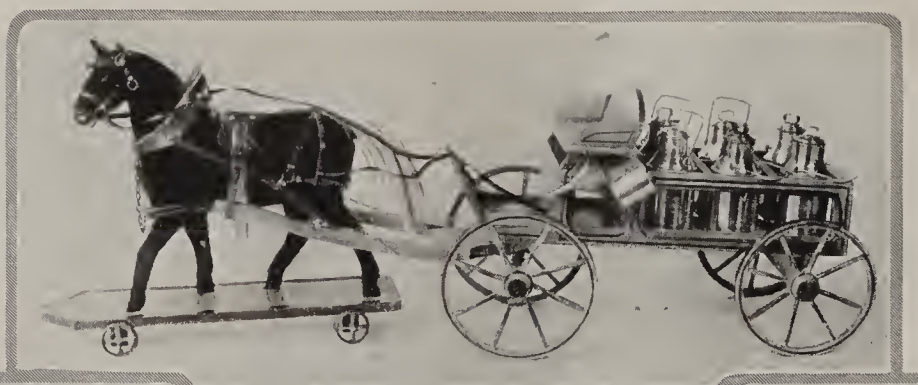
2109. *Flowers make a delightful gift, especially when they arrive on Christmas morning. This box of assorted flowers, available at Christmas time, solves the problem for the last-minute shopper, as it can be telegraphed to any place in the United States. Just send a check or money order for* $5 *and House & Garden will do the rest*



This table and chairs are painted medium blue. 2110. *The table is* 18″ *high,* $11. 2111. *Windsor chairs,* $15 *each. Pewter is effective and practical in a nursery.* 2112. *Mugs* $6 *each.* 2113. *Bowl and plate,* $7.50



2114. *An adorable Dutch doll* 12″ *high is dressed in blue and white with quaint straw sabots.* $15





2115. *A child's white enamel sewing stand holds a* 5″ *doll, materials, patterns, beads and all sewing things,* $8



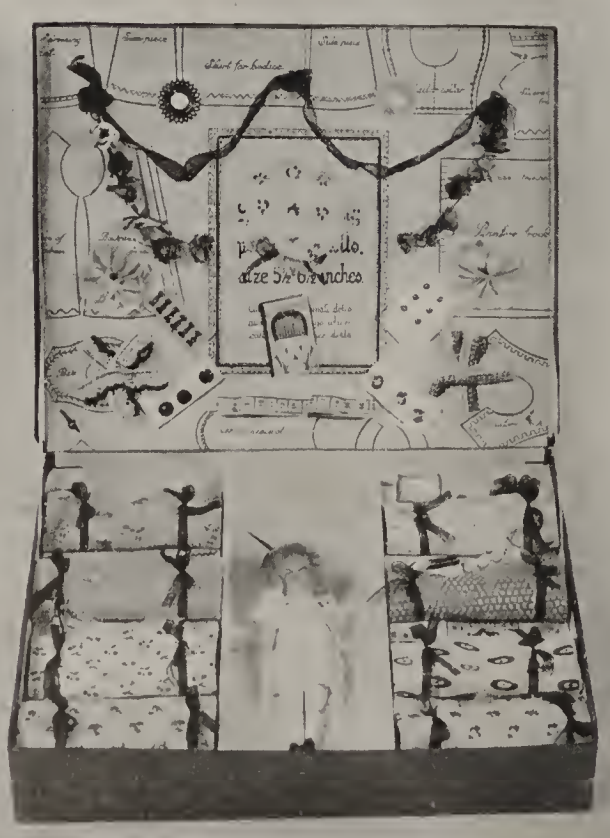
2116. *Six* 6″ *tin milk cans, a cup and dipper fit into this gaily painted wagon. The length over all is* 30″ *and the price* $6.50

TO PUT UNDER THE STOCKING

Kindly Order by Number



2117. *This woolly, friendly gray-brown dog stands so proudly erect because he has been called "Laddie Boy" after the President's Airedale. He is* 7″ *high and may be purchased for* $2.34





2118. *A small moving picture machine that can be attached to any base outlet and easily operated makes an excellent toy for all ages. Films and full directions come with it. The price is* $5

A gift to delight the heart of any child is this miniature machine that really sews and a dressmaking box containing a doll, bits of material, ribbon, lace and all sewing equipment. 2119. *Machine* $2.50. 2120. *Sewing set* $3

TOYS THAT ARE MORE THAN AMUSING

The House & Garden Shopping Service will be glad to purchase these for you. Please order by number.



2121. *This imposing, pink and white china duck holds a cup of milk; the set complete with the tray is* $8.50

2122. *Silver wrist watch with radium dial and hands,* $20. 2123. *Sportsmen's kit knife,* $7. 2124. *Thin, gun-metal compass,* $7.50



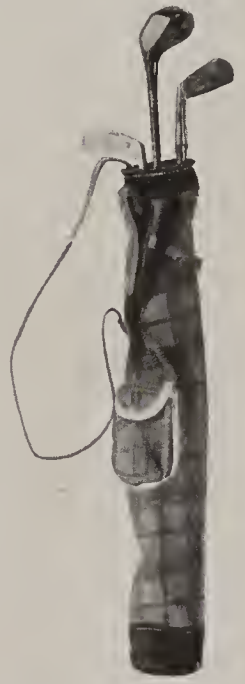




2125. *As all dolls must have bonnets, this tiny box contains dolls' hats, straw and bits of tulle and feathers for trimming. It is* $3

2126. *A charming Della Robbia plaque for a nursery in old blue, cream white, rose and green, 6" across.* $3







2127. *Many gay horse reins may be made with this old-fashioned knitting spool and the different colored worsteds.* $1

2128. *The Windsor type of chair can be used effectively in every room in the house. Nowhere is it more charming than in a child's nursery. The one shown here is of mahogany and only 23" high. It is a good investment for* $20

2129. *A small golf bag 20" long—holds the necessary three clubs. It may be had for the extremely low price of* $5.94



2130. *A windmill is only one of the things that can be made with the pieces of wood and tools in this carpenter box.* $5

December — THE GARDENER'S CALENDAR — Twelfth Month



Dorothy Flint, a new salmon, pink and yellow dahlia. From J. K. Alexander



Trenches for the outdoor storage of root crops should be in dry ground



It is a good plan to examine greenhouse plants frequently for aphis and red spider

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.				1. All tender evergreens that require protecting should be attended to at once. Pine boughs, cornstalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.	2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.	3. Hyacinths, Chinese sacred lilies, paperwhite narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.
4. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productiveness of the soil as well.	5. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.	6. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.	7. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.	8. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.	9. Grapecanes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.	10. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.
11. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums should have some kind of covering. Loose hay may be used, but the best covering is jute mats.	12. Look over the tender bulbs that are stored for the winter, such as dahlias, cannas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.	13. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.	14. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.	15. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.	16. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.	17. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.
18. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.	19. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.	20. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.	21. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.	22. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.	23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.	24. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.
25. This is the time to plan and even install some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.	26. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.	27. The value of the landscaping departments maintained by the big nurserymen should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.	28. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.	29. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.	30. Mushrooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.	31. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.

WA'L, I reckon we'll be gittin' snowed in ag'in purty soon. Already they's been a couple o' flurries, scuddin' across the thin black ice on the millpond an' rustlin' dry-like through the oak leaves on the far shore. I'm lookin' any day to see the sky hazin' up to the north'ard the way she does when a real storm's a-comin'.

City folks seem to think us farmers is cut off from ev'rythin' soon as snow sets in. They don't figger on our party telyphone lines, an' how they keeps us posted on what all the neighbors are doin' an' sayin'.

Ye see, it's thisaway: Lem Hawkins he wants Zeb Cuddeback to pay that note o' his'n, so he rings Lem up—three long an' two short turns o' the crank on the telyphone box. Right away all the seven other phones on the line rings three long an' two short, an' seven of us takes down our receivers quiet-like to hear what Lem's a-goin' to do 'bout it. Er our bells ring one short an' three long, an' we find out what Doc Shinhopple thinks is the matter with Mrs. Carberry's newest twins. Er four shorts, an' we hear they's a new set o' harness down to the railroad station fer Jake Hopper, an' when's he goin' to come git it?

Yep, the party line's a great thing fer us farmers, 'specially after snow flies.

—Old Doc Lemmon.



The new Le Normand is golden yellow striped scarlet. J. K. Alexander



Winter pruning of the fruit trees can be done from now until March



After the ground has frozen, apply a mulch of salt hay to the strawberries



Judge and Mrs. Marean at their Connecticut home. Judge Marean's dahlia garden, at the left, is famous for its remarkable beauty



At the American Dahlia Society's 1921 Show in New York Judge Marean's display attracted much attention. Photo from John Scheepers, Inc.



Winter protection for newly set evergreens can sometimes be afforded by board fencing. Both wind and sun should be guarded against



Suggestions

Prints
Mirrors
Foot Rests
Small Tables
Oriental Rugs
Occasional Chairs

THE PRACTICAL GIFT NEVER SEEMED MORE SENSIBLE, NOR MODERATE COST MORE INTERESTING, THAN AT THIS CHRISTMAS SEASON. SUCH GIFTS RECEIVE A SPECIAL WELCOME, FOR THEY ARE BOTH USEFUL AND BEAUTIFUL, RESPECTED AS WELL AS ADMIRED

W & J SLOANE

FIFTH AVENUE & 47TH STREET, NEW YORK
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Suggestions

Lamps
Desk Sets
Porcelains
Book Ends
Smoking Stands
Vacuum Cleaners



Your Casement Windows as They Should Be

You can make your outswung casements all that you have imagined they should be—beautiful windows that can be opened and closed without the least awkwardness. Think of being able to handle them without interfering with flowers, screens or draperies, of locking them so they will not bang in the wind. These and all the familiar troubles that come from old-fashioned hardware are ended once and for all with—

Monarch Control-Locks

With an ornamental little handle you do it all. Screen or curtains are not disturbed in the least. Raise the handle, and you can lightly swing the casement to any angle you desire. Turn the handle down, and you firmly lock the casement at just the point you wish.

The Monarch Control-Lock is as practical and convenient as an electric light switch. It is as durable as though it were a solid piece of steel.

See operating models in your hardware dealer's display room. Write for our booklet—"Casement Windows."

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MONARCH

CASEMENT WINDOW HARDWARE

TO PUT IN THE CARD ROOM



2131. *Blue, green, tan or rose leather case* 10″ *long,* 200 *chips and cards,* $13

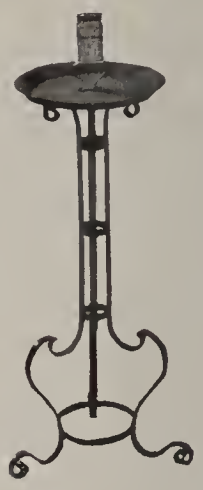


2132. *Black sateen card table cover edged with blue and green wool and tassels,* $6.50





2134. *Six good bridge score pads are* $1.20



2133. *A wrought iron bridge lamp has a paper shade parchment colored.* 64″ *high.* $8



2134-*A. A graceful smoker's stand in wrought iron with an antique or green finish is* $8.75

2135. *A set of four glass ash trays packed in an attractive box is* $2.50. *The colors are green, blue or yellow*



2136. *A black lacquer card table decorated with a gold line is covered in black sateen,* $10.75. 2137. *The little hammered silver-plated clip-on ash trays and glass holders are* $3.15 *each, including the* 15c *tax*



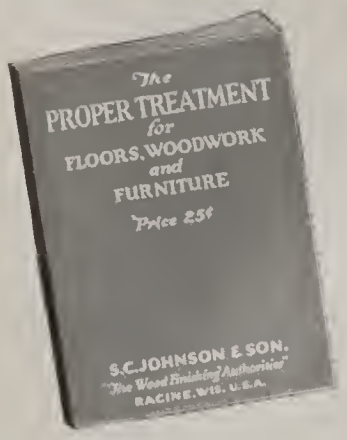
This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows President's room, Phoenix Mutual Life Insurance Co. Building, Hartford, Conn. Benjamin Wistar Morris, Architect.

MATTHEWS BROTHERS MANUFACTURING COMPANY
ARCHITECTURAL WOODWORK

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NEW YORK

ESTABLISHED 1857

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WISCONSIN



This Book on Home Beautifying—Free

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition.

This book is the work of experts—illustrated in color. Tells just what materials to use and how to apply them—includes color card, covering capacities, etc.

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Johnson's Prepared Wax comes in three convenient forms—***Paste Wax*** for polishing floors and linoleum—***Liquid Wax*** the ***dust-proof*** polish for furniture, woodwork and automobiles—***Powdered Wax*** for dancing floors.

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With this outfit you can easily keep your floors and linoleum like new. The brush will last for years and save many times its cost. The outfit includes:

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1—Pint Can of Johnson's Prepared Wax	**.85**
(For $3.00—See Your Dealer)	**$3.85**



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Please send me, free and postpaid, your book on Home Beautifying, "The Proper Treatment for Floors, Woodwork and Furniture."

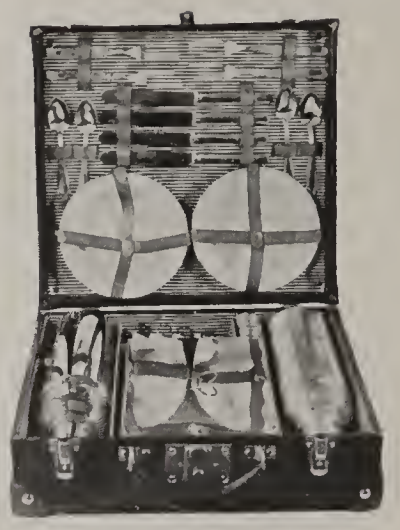
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My Name.....

My Address.....

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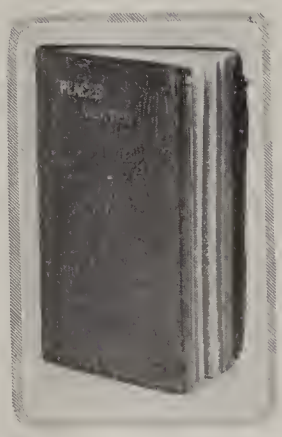
FOR THE TRAVELER



2138. *A black enamel luncheon case is equipped for four people.* $23. *Vacuum bottles extra*



2139. *Utility case of black cowhide or patent leather lined with colored moiré.* 9" *long.* $8



2140. *Memorandum book in blue, rose, black or tan leather.* $2.50



2141. *Leather case* 5" *high holds bottle and cup,* $5



2142. *Black cowhide bag* 15" *long, fitted with shell,* $63, *including* $3.50 *tax*



2143. *Leather case* 7" *long, holding* 4 *nickel topped bottles, is* $7.50

GOODYEAR



A view of Grant Park, a popular parking place in Chicago, where, as in other parts of America, "more people ride on Goodyear Tires than on any other kind"

Copyright 1921, by The Goodyear Tire & Rubber Co.

THE very evident preference of the people of America for Goodyear Tires for passenger cars has been openly and honorably earned. Year after year, without interruption or exception, Goodyear Tires have given them good service. They have delivered great mileages, of a peculiarly satisfying kind, distinguished by an unusual freedom from trouble. Their quality today is higher than ever before, and public preference for them is greater than at any previous time. To be sure of economical tire equipment on your car—make certain you get Goodyear Tires. More people ride on Goodyear Tires than on any other kind.



Fashion has recognized the charm of candle-light

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For quality of materials and superiority of art and craftsmanship, Atlantic Candles stand alone. They give an especially soft, steady, smokeless, odorless light and burn down evenly with a perfect "cup."

There is an Atlantic Candle for every purpose and occasion—in a variety of sizes, styles and colors. You should find them at your dealer's. Atlantic Candles are easily identified by the label on the box or the band on the candle.

THE ATLANTIC REFINING COMPANY
Philadelphia



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WHEN YOU GO MOTORING

Kindly Order by Number



2144. *A motor robe of brown, blue, or maroon broadcloth is lined with matching plush.* $20



2145. *Three bottles 7" long topped with nickel corks fit into a flat black leather case, metal lined.* $10



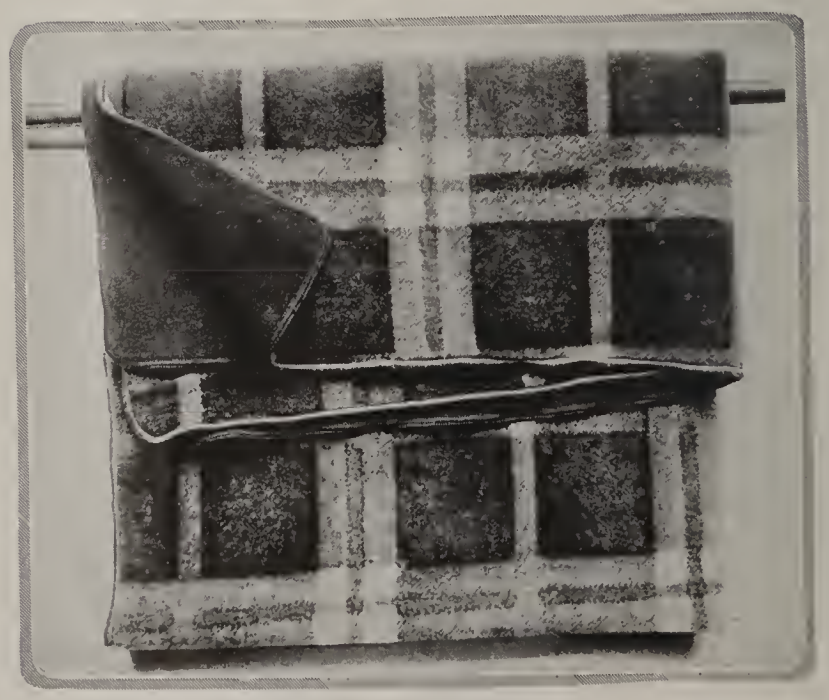
2149. *A warm wool scarf measuring 60" may be had in all heather mixtures for* $4



2147. *Non-breakable one-quart vacuum bottle,* $10. 2148. *Tan calfskin case* $4.50



2146. *For the woman who drives comes a pair of tan leather gloves, wool lined.* $6.50



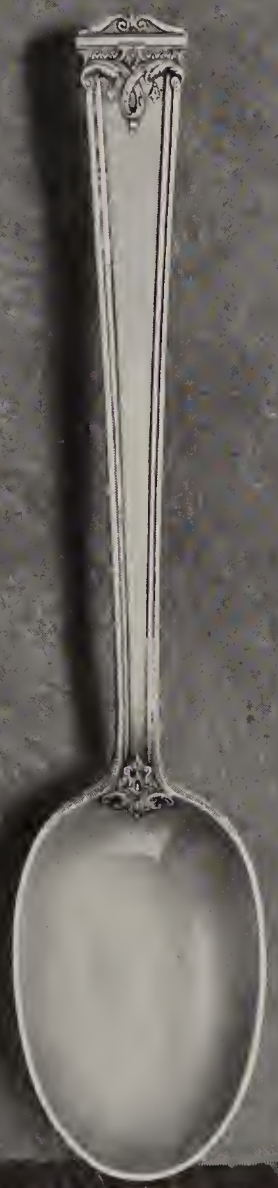
2150. *An unusual plush motor robe comes in warm "clan" plaids—red and green, blue and green, gray and yellow, gray and red, brown and yellow or black and white. It is remarkably priced at* $14.74

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For useful and durable and correct gifts are the only kind of gifts you can buy at Lewis & Conger's.



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2152. *A motor scout patrol, gaily painted red and white, measures* 10" *long. It may be had for* $4.49



2153. *A leather case holding ten practical tools which fit into one handle is* $10



2154. *This school kit holds a half pint vacuum bottle and a metal lunch box.* $6.25



2155. *Paints, pastels, an easel and pictures to color are packed in an attractive box which may be purchased for* $2.75

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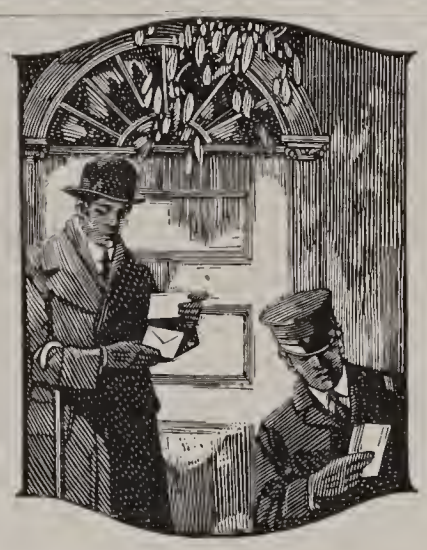
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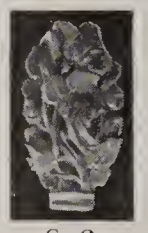

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1949-Y


NUMBER 3143-Y


1982-Y


3010-Y


G-2


G-4

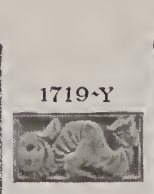

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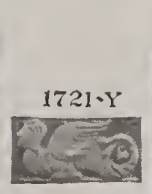

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3141-Y




1719-Y
1879-Y


NO. Q-2


1721-Y
1950-Y





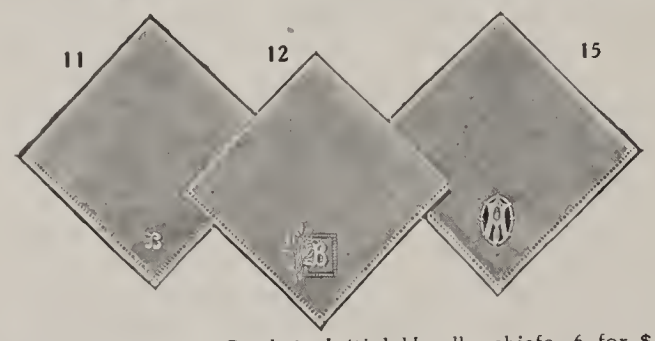
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141. Beautiful Modiste Veste Collar and Cuffs, made of Carrick ma Cross Lace and Net, $28.00 set

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If You Are Going to Build

(*Continued from page 35*)

lar, it is expensive if properly done, and a very dubious process if not well done, so that the best way to guard against the entrance of water is to lead it away from the house by a drain around the foundation before it has a chance to work through the cellar walls or up through the cellar bottoms. The drain must, of course, have an outlet lower than the cellar of the house itself, a thing easily provided in a hilly community where the lot is higher than the street, but in a flat country a way to dispose of it is often not so readily to be found". But I think the consensus of opinion seems to be that it is better to waterproof cellar and walls than to drain, because a drain pipe must connect with the sewerage system and in case anything happens in the way of a stoppage, no matter how far removed from the house the sewage is, it is bound to back up through the drain and thus out into the cellar. Of course it is possible to drain through what is called a "dry well", but if your cellar excavation is below the water line your "dry well" will become water soaked in case of severe storms, and the drainage will return to the cellar. In this case there would not be the danger of sewage but it would mean dampness and disintegration.

But the surest method of obtaining the absolutely dry cellar is to make your foundation walls and cellar floor waterproof. This is more expensive than draining with pipes, but there are very good architects and builders who feel that it is the only sure way to build for health, and that is, in the long run of course, economy.

Cellar Walls

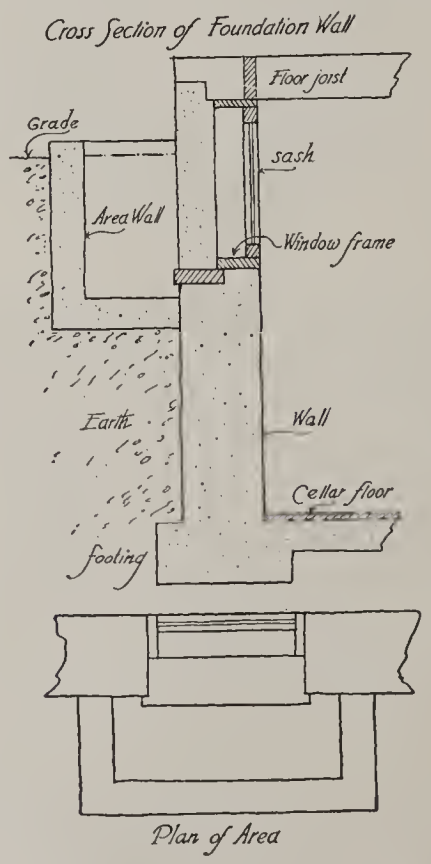
Unless you want an exceptional amount of light in your cellar do not have the foundation wall over 6″ above the ground, and even with 6″ a good deal of light can be furnished by building areas in the wall at certain intervals. The amount of excavation for the cellar will depend upon the space needed. If you wish a laundry, preserve closet, heating equipment and storage for coal, vegetables, etc., you will need a good deal of space, and you must dig deep enough to have ample head room for safety and comfort. Also your lighting and plumbing equipment must all start in the cellar, and the ash chutes coming from the kitchen stove and your open fires must have a dumping place in the cellar.

To insure complete insulation against a damp cellar first lay cinders 6″ or 8″ deep and let this project either side of the foundation wall about 6″. In the case of any danger from the seeping in of water a concrete floor should be laid over this and then a waterproof surface which consists of layers of tarred felt and between each layer a coat of tar pitch. The first layer of felt is mopped to the concrete floor and side walls with tar pitch. All of this is finished with a course of cement completely covering the floor and curving up on the walls as high as there is any danger of water seeping through.

Your foundation wall must also be laid on a 1′ footing. This footing is usually of stone laid up with mortar joints or a trench perhaps dug and slushed solid with concrete. The concrete must be thoroughly rammed in the trench to avoid water seeping in around the gravel and making the walls porous. If the walls are of stone or brick they must be so bonded that the joints do not come together and allow the footing to crack under the strain of the weight which it supports. If the various courses of brick or stone are not bonded together properly the walls will split vertically and not only permit dampness to enter, but there is danger of the walls settling. Of course the thickness of your foundation wall must depend upon the weight it is to carry, and this the builder can decide with mathematical certainty. Brick or stone are equally satisfactory on the ground that has been properly drained. If brick, it should be of the well burnt variety.

If the walls are brick, two coats of whitewash will give you a clean fresh surface; if stone, it is better to cover with cement, pure white—and, of course, the ceiling would be white cement—for hygienic as well as æsthetic reasons.

(*Continued on page 74*)



Cross-section and plan of foundation wall and area, showing how the footing is laid

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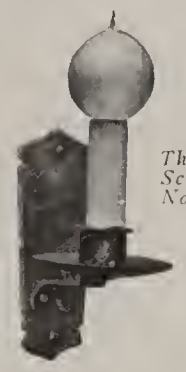
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The JOY of GIVING



ON one day in the year all Christendom pauses in the pursuit of gain and dedicates itself to the idea that giving is better than getting.

Since the tide of time first broke, in ripples now too faint to be heard, experience has proved that to receive one must serve and Service is the giving of one's self.

FOR one hundred and eight years Seth Thomas Clocks, with faces wreathed in smiles and holly, have watched the spark of the Christmas spirit as it has lit candle after candle in the homes and hearts of America's millions.

Ticking the midnight hour, they watched our great grandmothers slip silver buckles and snuff boxes into our great grandfathers' hose. Their muffled voices said, "Good, good" when grandfather smuggled a cashmere shawl into grandmother's fireside chair.

And, as regularly as Christmas has come, innumerable Seth Thomases have beamed at the smiling faces that have peered into theirs answering the exclamation, "Oh! A Seth Thomas for me. How beautiful! How wonderful!" with the friendly greeting—"I'm glad to be here. Start my pendulum and let's make this a regular home."

The business of making Seth Thomas Clocks has survived the years, not because they represent so much fine mahogany, so many wheels of brass, such beautifully chaste dials—but because they are the sum and substance of millions of moments of the lives of men and women who have given all of themselves to their tasks.

SETH THOMAS CLOCK COMPANY



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Pathéscope

Flickerless "SAFETY STANDARD" Motion Picture Projector

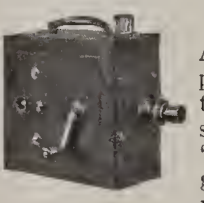
Will Your Christmas Be Like This?

Will you invite your favorite film stars—Norma and Constance Talmadge, Elaine Hammerstein, Douglas Fairbanks, Charles Ray, Wm. S. Hart, Charlie Chaplin and scores of others—to your home this Christmas? Will you let the darlings, heroes and comedians of filmdom hold every member of your family spellbound for hours, with motion pictures of your own selection, projected by a New Premier Pathéscope?

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The New Premier Pathéscope is the ideal Christmas gift. It will start a forever-interesting, forever-new series of enjoyable evenings, that will bind your family group together, keep the young people home and afford delightful recreation for years.

The Pathéscope is *so exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics. But best of all, the Pathéscope is *safe*. Ordinary inflammable film is dangerous, and State, Municipal and Insurance restrictions prohibit its use without a fire-proof enclosing booth. But the Pathéscope uses only "Safety Standard" film approved by the Underwriters' Laboratories, Inc., for use without a booth, by anyone, anywhere, anytime.



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But with a New Premier Motion Picture Camera, pictures of baby, the older children, Father and Mother, all in the midst of their characteristic activities, live and move with all the vividness of real life. What priceless treasures to hand down to your children?

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No lifeless still-picture, no description however vivid, can convey any adequate impression of the thrill and indescribable charm of seeing the Pathéscope in actual operation. Come to any Pathéscope Salon, choose your own pictures and operate the Pathéscope yourself. Write for the address of the nearest agency.

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Kapock for Connoisseurs

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The Brambach Baby Grand

"The Christmas Gift that Endures"

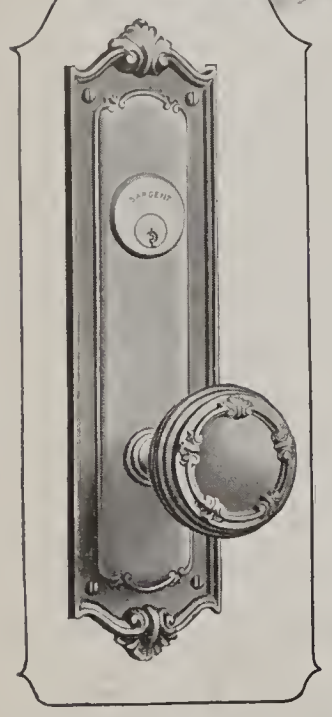
The Gift for all the family, for all the year. The Brambach Baby Grand is beautiful in style, compact in size and exceptionally reasonable in cost. Send for Paper Pattern and Catalog.

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Consider the hardware when planning your home

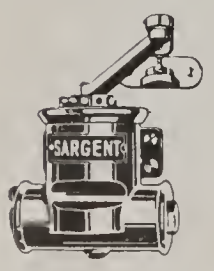
A CAREFUL selection of Sargent Hardware will add unusual distinction to your home—now, and in the years to come. The choosing will be a pleasure, for there are Sargent designs to harmonize with every architectural or decorative scheme. Your hardware dealer will be pleased to show you samples.

Give this hardware question the attention it merits. Even if you are not building until later, take this opportunity of familiarizing yourself with an important building subject.

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SARGENT & COMPANY

Hardware Manufacturers

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SARGENT

LOCKS AND HARDWARE

If You Are Going to Build

(*Continued from page* 70)

The most important furnishing in the cellar is the heating plant (details of which we will give in a later article). Naturally it must be placed where it will economically and adequately heat the house. To avoid the escape of heat into the cellar, the furnace pipes, and the boiler in case of steam heat, should be completely encased in asbestos covering. You will save the expense of this in lower coal bills the first year.

Ash Disposal

There are new and excellent methods for the disposal of ashes worth studying, because it is impossible to keep an immaculate cellar if ashes are taken out of the furnace in the old way, in an ash can and wheeled away. A practical ash-receiving device consists of a turn-table carrying a half dozen or more cans, shaped so as to fit together somewhat like the sections of an orange, each holding as much as an ordinary garbage can. The table swings under the front part of the furnace, beneath which the ashes are dropped without bringing them into contact with the cellar air. When one receptacle is filled, the table is turned and another can brought into place. By means of a simple hoist the cans are easily brought to the floor and carried outside when desired.

If your garbage cans are kept in the cellar because there is no place back of the house, no small outside closet or room, then the most practical method is to install one of the new small incinerators. The cost is not heavy and the danger from garbage in or about the house is avoided, also the possibility of odor, if refuse is burned in the furnace. These incinerators do not involve a large outlay of money, and soon pay for themselves, not only in the matter of the saving of bills for city garbage service, but also in the increased assurance which they render against disease.

One of the new inventions for the convenience and health of a household is a combination hot water heater and incinerator. This economical contrivance is arranged so that the heating plant is partly fed by the garbage from the house. The saving on this is of course twofold. After the heater is installed there is only a small expense for fuel and no expense for the removing of garbage.

The coal bins will be placed very close to the heating plant. The enclosure for coal should be shut in tightly with manufactured boards or wooden walls which reach without fail, from floor to ceiling, and the door to the bin must be kept closed, for this modern white cellar would soon lose its reputation if smudges of coal dust appeared on its immaculate surface. The only way to avoid dust in the cellar is to have the coal put in the bin through a covered chute which will connect directly with the delivery wagon.

You will want electric lights in your cellar for twilight, night and stormy days, also unless a cellar is light you may rest assured it will not be clean. It would be against human nature.

Naturally the laundry should be placed as far as possible from coal and furnace, and for economy's sake the electric or gas meter should be nearby, as this laundry will be fitted with electric or gas washing machines, driers, and, of course, irons. Laundry work done by these almost miraculous mechanical appliances loses much of its old horrors, and the clothes come out sweeter and cleaner.

Storage Equipment

It is possible to secure preserve cabinets, convenient and pure white, for this cellar equipment, but many very good housekeepers are satisfied with white enameled shelves hung from the ceiling at a convenient height and well away from the furnace. Sets of shelves, if there is room, are also provided for fruits and vegetables. These should be hung low, the idea being to get good ventilation and fresh cool air, in which all edibles will last longer than shut away in a closet. If, in spite of precautions in the way of screens in the little windows, insects should penetrate this spotless place, hang full curtains of mosquito netting about the vegetable and fruit shelves. These will let in air and keep out insects, though of course we do not like to believe that there lives an insect with soul so dead that he would trouble this immaculate place.

Where it is practicable there should be a flight of steps leading outdoors as well as one direct to the kitchen or back hall. Then all vegetables, laundry work, etc., can be taken directly to the cellar without passing through the kitchen. And the entrance to this flight of steps can be made quite a picturesque detail of the basement wall if well planned.

If for any reason white is not desired in the cellar the only really satisfactory substitute is a warm yellow, a good, ripe pumpkin color. This will give you the effect of sunlight and is perhaps more lastingly clean than pure white. But whether white or yellow is used, the cellar must be done over at least once a year. You will find that this perfection of convenience and exquisite cleanliness in the cellar will set a sanitary standard for the whole service end of the house. In all details of home building there is probably no appointment that in the long run brings you greater satisfaction than a cellar that has been made to realize your ideal of convenience and sanitation.

Gardens of Spain and Portugal

(*Continued from page* 36)

that Navagero had reached Spain in safety, adding, "I see that this pilgrimage will be pleasant to him, if only it will enable him to discover new plants and other rare things and, as he says himself, I am sure he will return home laden with them."

Navagero's own letters abound in praises of the gardens of Spain, which he declares more beautiful than those of Italy. The Moorish Alcazar of Sevilla, with its exquisite *patios* planted with shady orange and lemon trees, was the fairest place he had ever seen. He visited the old Carthusian gardens on the plains of Sevilla along the Guadalquivir and lingered where even today one may find heavy bowers of roses and fragrant myrtle groves. He praised the vast garden of the Monastery of Guadalupe, delighted in the Alhambra and climbed the heights of the Moorish pleasure palace of Generalife where, he wrote, "nothing is lacking to complete the charm and perfection of this spot save the presence of a scholar to enjoy its beauty." Fram Barcelona he sent home to Venice some *caronba* trees; from Sevilla he dispatched the seeds of the sweet orange as well as some curious roots that he called *batate*, lately come from the Indies and tasting like a chestnut (was this our modern sweet potato?). He sent also a flowery shrub called *ladano* with a blossom between

(*Continued on page* 76)

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Gardens of Spain and Portugal

(*Continued from page* 74)

a white rose and a cistus. He sends a gift of the new fruit called banana, which he describes as having a flavor between a quince and a peach. His gardener Frate Francesco is directed to put plenty of roses in between his groves and the boundary walls and to see that they are trained to grow on a trellis, after the fashion practised in Spain.

Famous among these older gardens were the Cigarralas of Toledo where Cardinal Quiroja and his canons took their ease under the ripening apricot trees, where at evening time the great El Greco came out to walk up and down the terraced mountain decked with the marble urns brought from Rome by Cardinal Gil de Albornoz in company with his dear Fray Hortensio and Covarrubias, discussing passages from Homer and Aristotle, Petrarch and Ariosto, or hearing their friend Josef de Valdivielso read from his *Romancero Espiritual,* and the roguish Tirso de Molina rattling off snatches of the novels, poems and plays that were later published under the title of *Cigarrales de Toledo* (1616-1635).

All nature seems to unite to display her universal products in the central regions of Portugal. Nowhere else can be seen such contrasts; for here on one side are chestnuts, and beside them great camelias under their heavy weight of crimson and pink blossoms. Mighty oaks mingle their branches with lofty magnolias; cedars cast dark shadows over Brazilian ferns; araucarias, enormous pines, mingle on the slopes with elms; date palms interlace with enormous hortensias; strangely shaped geraniums, all kinds of roses, all the flowers that grow in the Russian springtimes, on the Norwegian fjords, on the Himalayan steeps, blooms of different epochs and different climes, unite to form wonderful haunts of beauty through which we can catch glimpses of palaces, castles and monasteries with ghostly presences of many centuries and the whispers of the joys and sorrows of a vanished world.

Around the old Alcazar in Cintra the gardens have disappeared, but under the Castello de Pena there are lovely relics of oldtime gardening, beautiful waterruns and artfully placed pools under the shadows of heavy forests filled with nightingales. The French influences, always powerful in all that concerns Portugal, have laid a distinctive mark upon the surviving gardens, but we have in the writings of Sa de Miranda (1489-1558) plentiful details of his Quinta da Tapada, the fertile valley of Minho on the banks of the Neiva. This garden-loving poet and philosopher sings ceaselessly of his orchards and farms, his flowers and fruits. He traces the life of a scholar in the country among his books with his pastoral friends and hunting hounds. The picture speaks of comfort, and pleasant occupations rather than of formal art or a life of prescribed convention.

Royal Gardens at Cintra

There still exists at Cintra the royal domain of Ramalhao, built by King Diniz (1279-1325) for his wife Saint Isabel of Portugal, a curious melancholy garden. Near Cintra is also the old park of Regaleira, as well as the estate of Monserrate, dating from 1580, the home of the eccentric author Beckford who restored it with the aid of the English architect Burnett and the gardener Burt, making a marvellous combination of northern and southern beauties. Most interesting, however, of the Cintra gardens is Penha Verde, the retreat of the great Indian Viceroy João de Castro (1500-1548) for which he sighed in the midst of his victories of Cambaya and Diu. "Here", says one of his early biographers, "he amused himself with a new and strange kind of agriculture, for he cut down fruit-bearing trees and planted wildwoods, perhaps to show that he was so disinterested that not even from the earth would he expect reward." He decked his lands with stones bearing ancient Sanscrit inscriptions, constructed lovely staircases of brick faced with Dutch *azulejos* or tiles, now half buried in the moss. When bidden to ask favor from the King, he craved only "a chestnut grove which you have in the Serra of Cintra, by the King's Fountain, bordering on my quinta, that my servants having chestnuts to eat on my estate may not go plundering what does not belong to them." Hither he begged to return from India a few days before he died in the arms of Saint Francis Xavier at Goa.

Near Coimbra there still exists the Quinta das Lagrimas, with its Fonte dos Amores, where the fair Inez de Castro was murdered in 1355, as Camoens so tragically relates. It is a melancholy stretch of boxwood paths, some broken arches with rocks and trees, an arrangement interesting to the student of old Portuguese gardening. Close at hand, at Bussaco, is the ancient Monastery of the Carmelites dating from 1268. Its cells are lined with cork and it still can boast of its matchless cypresses, gigantic oaks and chestnuts, which a papal bull of Urban VIII in 1643 protected with a threat of excommunication on anyone who should dare to injure this "sacred forest".

Near Madrid

Along the Manzanares near Madrid we come upon gardens created nearer to our own days, such as the Villa del Campo of the King and the neighboring estates of the families of Vargas, Lujanes and Coellos, that were the original settings for the dramas of Lope de Vega and Calderon, and are to be seen in the background of Goya's tapestries in 1777. There was also Goya's little house and garden, the Villa del Sordo, with its view of the plain of Madrid and the Guadarramas, like, as he said himself, the Roman Campagna and the Alban Hills.

A typical 18th Century garden may be seen in the Parque María Luisa, which will be remembered by visitors to Sevilla. It stretches along the Guadalquivir on so low a level that it suffers from the winter inundations of the stream. Originally part of the gardens of the Palacio San Elmo erected in 1734, it displays in its numerous pebbly paths, trimmed boxwood and florid statuary the Franco-Spanish taste of its century.

This sums up the story, untreated as yet by any exhaustive author in Spain or elsewhere, of the informal charms and romantic personal character of Peninsular gardens. It would be a real refreshment of spirit to find their peculiarities studied and copied by our own landscape artists so busy at present in transferring the sentimental qualities of English vistas and the stiffness of French theorists to our home parks and gardens. More careful study of Moorish motives and old Spanish monastic retreats would surely result in greater variety in our gardens.

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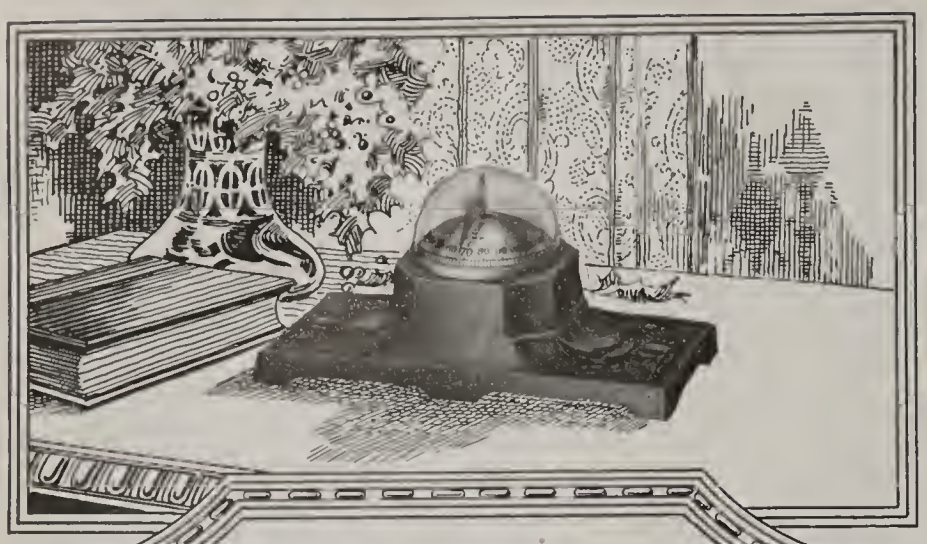


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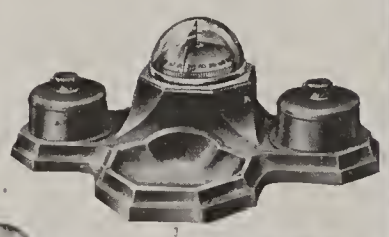
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The Barometer in the House

(*Continued from page* 31)

barometer is commonly noted in summer during the thunderstorm season when an abrupt drop is almost immediately followed by the storm, and even while the storm is at its height the barometer may commence to rise, thus showing that the storm will soon cease and clearing weather will follow. The rapidity of the rise or fall is indicative of the shortness of duration of the storm. But when the barometer falls slowly and steadily for several days during clear, fine weather, then a prolonged spell of bad weather can be expected within a short while. When the barometer remains low with clearing weather, the clearing is only temporary and the bad weather will set in again within a short time. During a long, heavy spell of weather and when the barometer rises slowly, the clearing weather will slowly come on within twenty-four hours or perhaps less.

It is easy to remember that a low barometer indicates storms, and a high one, fair weather. While these signs are to be held true, there is another sign to be taken into consideration, and that is the winds.

Winds are always associated with storms and the various kinds of weather. Wind is merely air in motion and caused by a movement of air from a "high" to a "low." The wind always blows toward the storm center or area of low pressure, sucked in, as it were, by the partial vacuum in the storm center. Hence, winds always blow towards a storm from all points—against the storm, to and with it, from behind the storm after it has passed. As all of our storms practically move from west to east it can be seen why we nearly always have winds from an easterly point before a storm and from a westerly point after the storm has passed, associated with clearing weather. So, east winds with a falling barometer are a sure sign of rain within twelve or eighteen hours. A rising barometer with shifting winds means the storm will pass and the wind set in from the west or allied point. During dry weather a southwest wind with falling barometer is an exception to the rule, as it may mean continued dry, clear weather or drought.

Clouds are more difficult to understand, as there are so many types associated with so many kinds of weather. The most common kinds and their meanings may not be amiss in this article.

The most interesting are the clear weather or cumulus clouds, those small snowy banks or lazily floating clouds, brilliant white against a blue sky. They should not be mistaken for storm clouds, as they usually disperse late in the afternoon.

The cirrus clouds are the real storm warnings and often appear far in advance of the storm. They seem to be in long, thin streaks and curled bunches, often making what is called "mackeral sky." They are thin and not dense. They are very high and while not seeming to travel fast often move in excess of 200 miles per hour. These clouds associated with a falling barometer indicate a storm within twenty-four hours.

Following the cirrus clouds are the cirro-cumulus clouds at a lower level, darker, denser and of a wet appearance. They are cirrus clouds gathering lower and matting together. They indicate that the storm is not far off.

Lastly come the low-hanging, dark stratus clouds, followed immediately by rain or snow. If the temperature is above freezing in winter and the wind is to the west, it will snow; if the wind is east, rain.

Pewter As Decoration

(*Continued from page* 27)

collections one sees Chinese and Japanese pewter inlaid with other metals, engraved, lacquered, painted and even set with jewels.

It is fascinating to see the pewterer cast his parts, then weld them together and finally trim and polish them at his wheel! We often watched Moriggi doing this. He is an accomplished "hammerer," too, that is, he can take a flat sheet of pewter and hammer it into a plate, plaque or beautiful bowl to be used for flowers or for serving fruit or salads. Pewter is non-toxic.

One day when Moriggi was working on a communion service for a church in one of the Swiss Cantons,—each Canton has its own church design,—he mentioned that pewter had been used by the church in different countries for one thousand years, pewter as well as gold and silver. He loves to make these services, copying or creating new designs, and when so absorbed he suffers if obliged to let his wheel slow down; gradually changing from dreaming artist, he rises to his feet and becomes salesman! He hopes some day to give up his shop and work at home for the church and collectors only.

That pewter shows plainly how the homes of men have developed through the centuries, was impressed upon us when recently examining a collection of family pewter in an old Colonial home near Boston, the center of the pewter industry during the pre-Revolutionary American Pewter Period. We first saw the interesting old pieces by modern electric lighting, and as we examined the once important whale oil lamps and candlesticks for burning "spermaceti" candles made from the sediment of the spermaceti whale oil, we speculated on the consternation of the original owner of the house could he see by what leaps and bounds the lighting of homes has developed since his day of careful, simple living! The moulds for candles were there, too, in which the old-time housekeeper had two, four, six or eight, spermaceti or bayberry usually, made at one time. In the same family were treasured tankards, syrup jugs, pitchers, porringers (patterned after their Dutch progenitors), tea and coffee sets and plates, all in shining order. Note, however, that the shine was not modern plate polishes. In this case the owner has her maids go over each piece with an oiled rag twice a year and in the meantime they are merely dusted in the ordinary way.

The owners of valuable old pewter always go about the cleaning of it with greatest care not to remove the lovely finish that Time alone can give to it. It is wise to get advice as to the removing of stains if a very old and neglected treasure is unearthed.

Hand-made pewter went out of fashion here, as in England, in the early 19th Century when Britannia ware was introduced. It is correct to describe this machine-made tableware as a variety of pewter, and therefore having an honest right to the name, but its makers are the first to explain that as to method of making it is a very distant cousin of the ancient, hand-made variety turned out by the guilds. It won popularity because harder and more durable than the old alloy.

(*Continued on page* 80)

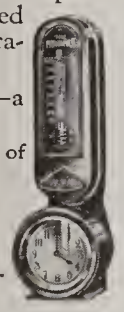


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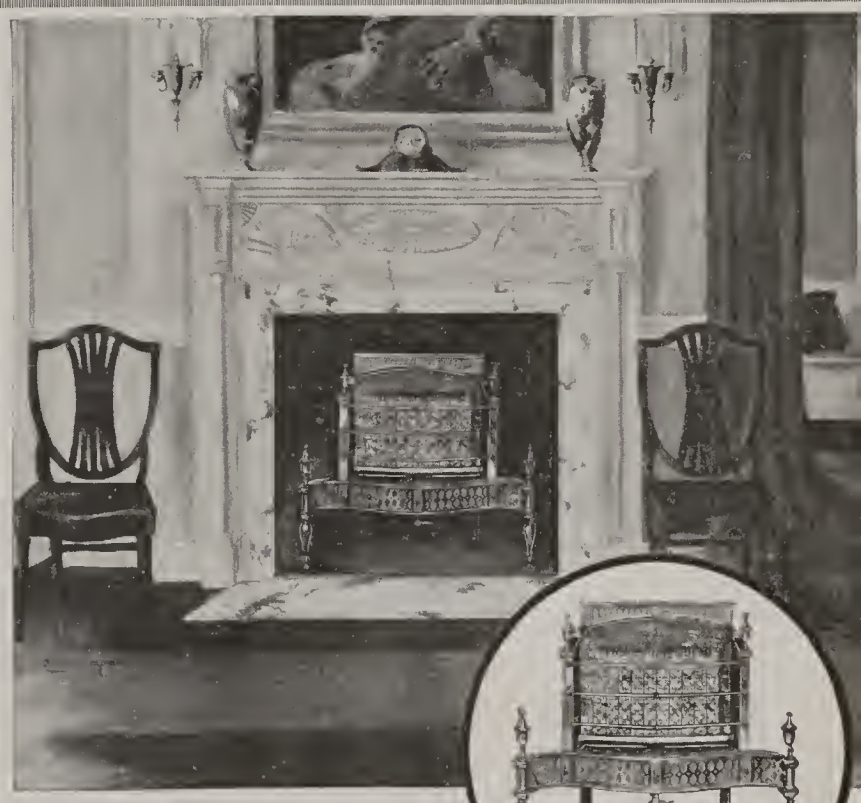
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Pewter As Decoration

(*Continued from page 78*)

In 1824 the firm of Reed and Barton was established at Taunton, Mass., for the manufacturing of Britannia. Thirty years later the invention of electroplating silver turned the tide of fashion from the former metal and this firm subsequently made a great reputation for plate. Next came the demand for solid silver by the now prosperous "man in the street." Not the hand-made variety of the old days, but machine-made silver, and the factory added this to its output. Today we find the wheel of custom revolving back to pewter to meet a demand for the inexpensive and durable, coupled with beauty, so Reed and Barton have revived their "pewter" or Britannia, and are using the lovely old models of their first period.

In England Britannia has also taken the place of pewter and only an occasional piece of the old alloy is ever made now, even beer mug tops are of an inferior quality. It is a matter of record that in 1902 the Pewterers Guild of London numbered only two members and the old Guild Hall in the city was long since turned over to other uses.

In summing up, we would say that Britannia ware or pewter as made today is in composition a variety of so-called pewter, though most dictionaries define the word pewter as an alloy of tin and lead. As a matter of fact, the best pewter was made without lead. The more lead the poorer the pewter. Britannia is an alloy of tin and a very small percentage of antimony (a triad metallic element) and of copper.

It must be borne in mind that tin is the foundation of all "pewter," and when we say tin we mean the metal as mined in England, Germany, Russia, Hungary, Spain, Portugal, Siberia, China, parts of South America and California. A very fine variety of tin is mined in crystals (unique) at Petai, Malacca, between the Indian ocean and the Chinese sea.

We saw cases full of squares of tin with bricks, in Moriggi's foundry, and he said much of it came from England, but the Swiss use German tin as well. There is no tin mined in Switzerland, so all of it that is used there must be imported from other countries.

Perennials for the Back of the Border

(*Continued from page 49*)

but responds to sun and moisture. Propagate by division.

False Chamomile (*Boltonia latisquama*): Large pink flowers which appear from July through September. Grows 5′ to 6′ high. Much branched stems. Spreads rapidly. Propagate by division. Any soil, but prefers moisture and sun.

Chimney Plant (*Campanula pyramidalis*): A narrow, upright plant 4′ to 6′ high with blue or white flowers in July and August. Should be treated as a biennial. Any good soil in the full sun. If not allowed to seed will bloom until late.

Garden varieties of Hardy Chrysanthemums (*Chrysanthemum indicum* and *morifolium*): Single, semi-double or double flowers ranging from pure white, pale yellow and pink through orange and red to bronze and deep crimson. They grow on bushy plant with handsome persistent foliage. 2′ to 4′ tall. Mid-September through October, blooming period. Should be planted 8″ apart in groups. Groups of single colors more effective. Light covering of straw in winter. Propagate by seeds and cuttings, also division. Prince of Wales, white; Globe d'Or, yellow; Patterson, old gold shaded; The Czar, golden bronze; Julia Lagravre, red-crimson; Daybreak, pink; and many other horticultural varieties, including the button or small pompoms.

Giant Daisy (*Chrysanthemum uliginosum*): Daisy-like flowers 2″ to 3″ across, profusely borne in dense clusters on leafy upright stems 4′ to 5′ high. Plant very bushy and foliage light green and persistent. Blooms in August and September. Good in the border or for naturalization near water. Do not allow to seed for continuous blooming period. Rich, heavy loam in a sunny position best suited. Propagate by seed, suckers or division.

Tickseed (*Coreopsis lanceolata*): Masses of golden yellow flowers in midsummer. Grows from 3′ to 4′ high. Leaves not conspicuous and should be planted near plants with heavy foliage. Excellent with blue flowers in combinations. Do not allow to seed to insure continued bloom. Naturalizes easily. Propagate by seed or division. Any soil in full sun.

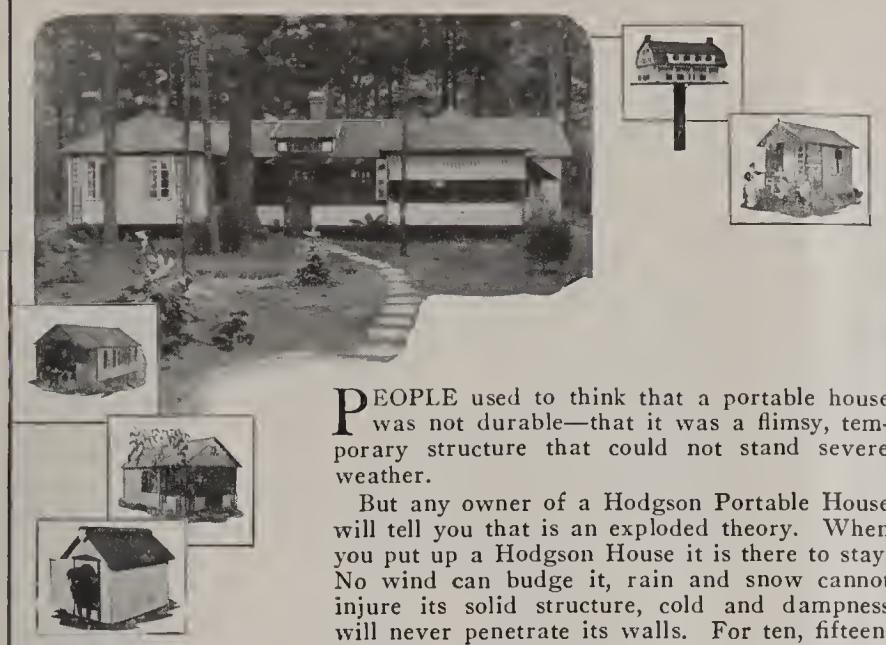
Bee Larkspur (*Delphinium elatum*): Tall growing variety 4′ to 8′ tall. Flowers range in color from light blue almost to purple, with blue, black, gray or white centers. Blooms in graceful spikes sometimes 2′ long. Foliage abundant, finely cut and very decorative. Blooms June to September. Magnificent habit. Always should have a background to show off flowers. Any soil, but best in deep, rich, sandy loam in full sun or partial shade. Plant with plenty of manure about 3′ apart. Water freely. Divide every three or four years. After blooming cut down, manure well, and water, and it will bloom again in fall. Subject to blight. Spray often with a solution of Bordeaux mixture. Also dig it in dry around the roots. Ashes scattered on the crowns in the fall will protect it against grubs and an over-supply of moisture. Propagate by seed or by division. Many named varieties.

Foxglove (*Digitalis purpurea*): Terminal spires 1½′ long, hung thick with bell-like flowers in rose-pink and white spotted with purple. Coarse leaves in thick clumps at the base of the stems which rise to from 2′ to 4′ high. Needs slight winter protection and should be replaced after the third year, for the flower stalks become thin. Not good looking if allowed to seed; cut off stalk after blooming. Remove some of the lower leaves if they crowd. Excellent for planting at the edge of the woods, or in clearings. Prefers light rather moist soil, either in sun or partial shade. Propagate by seed.

Joe Pye Weed (*Eupatorium purpureum*): A native of the marsh which has been brought to the garden to give it an added touch of color. Grows 4′ to 6′ high. Foliage coarse but pleasing and persistent. Flowers in flat clusters of a rosy purple color and blooms in August and in September. Prefers rich, moist, and sunny location. Propagate by seed and division. A rank grower.

Sneezeweed (*Helenium autumnale* var. *superbum*): Lemon yellow daisy-like flowers in abundance in August and September. Grows 4′ to 6′ high. Flowers on leafy stems in large heads and make gorgeous masses of color. Sometimes the roots are attacked by

(*Continued on page 82*)



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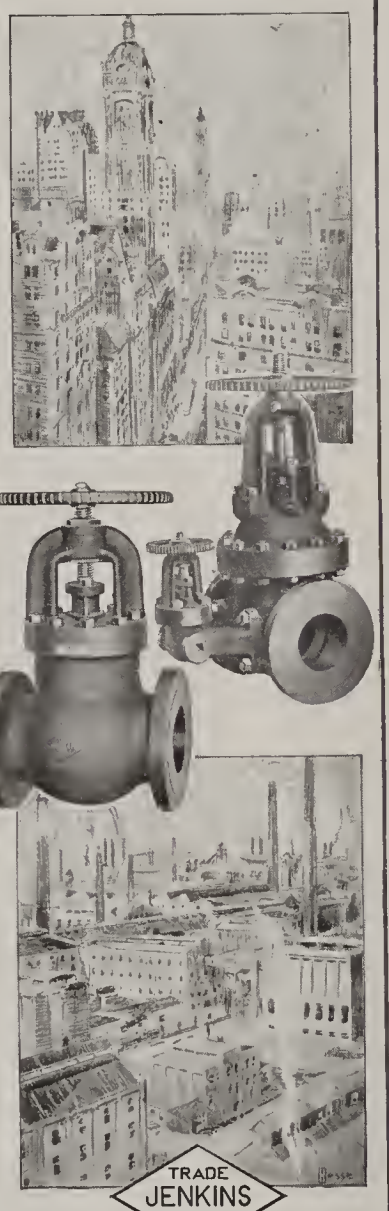


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Perennials for the Back of the Border

(*Continued from page* 80)

aphis. If plant looks sick, dig up and treat with insecticide and replant in new location. Moist soil, in full sun. Propagate by seed, cuttings, or division.

HAIRY SUNFLOWER (*Helianthus mollis*): The best of the perennial sunflowers. Large daisy-like flowers 3″ across, borne singly on sturdy leafy stems. Leaves a grayish, downy green. Plant is very trim and decorative. Good for naturalization in waste places. Propagate by seed or division. Prefers southern exposure, and any soil in full sun.

ROSE MALLOW (*Hibiscus* var. *Meehan's Marvel*): (Derived from *H. moscheutos,* a native plant.) Single hollyhock-like flowers 5″ to 8″ in diameter, borne close on vigorous, graceful stems 4′ to 5′ high. The foliage is very attractive and is grayish green, persistent. Colors are rose pink and white. Blooms from early August to October. Thrives in either moist or dry soil, sun or partial shade, although it is originally a marsh plant. Propagate by seed, which does not always come true, or by division. Light winter mulch.

RED-HOT-POKER PLANT (*Kniphofia tritoma*): Spires of rich orange-scarlet shading to salmon rose in August and lasting through October. Grows 2′ to 4′ high. Leaves are very long and grass-like, persistent. Prefers well drained, light, sandy soil with plenty of water in the summer. Propagate by division.

BLAZING STAR (*Liatris pycnostachya*): Tall, dense spike of purple flowers 5″ to 18″ long. Grows 4′ to 5′ high. Leaves slender and grass-like. Blooms in July and August. Color is rather crude and will not go with many things. Tone down with white and foliage. Any soil and sun, but prefers moist soil and partial shade. Propagate by seed sown in autumn or by division.

PURPLE LOOSESTRIFE (*Lythrum salicaria* var. *roseum superbum*): Rosy-purple spikes of bloom on tall graceful stems 5′ to 7′ tall. Leaves are willow-like and persistent. Blooms in July and August. Excellent waterside plant or for naturalizing. Prefers moist places and partial shade. Propagate by division.

OSWEGO TEA OR BEE BALM (*Monarda didyma*): Brilliant scarlet flower heads of minty fragrance, borne on coarse stems 2′ to 4′ long. Foliage insignificant. Blooms from mid-June through August. It is fine near water, but will thrive in any soil, and in sun or shade. There is a new white variety. Should be frequently divided. Propagate by division in the spring.

HARDY PHLOX (*Phlox paniculata*): This phlox blooms in late June and lasts until September. Grows 2′ to 4′ high and has a wide range of color, almost all colors, in fact, except yellow. Flowers, which are fragrant, are borne in close elongated heads 1′ long. Leaves are narrow and handsome until after blooming time. Divide every three or four years, in late fall. Propagate by division or seed, not always true. Prefers rich, rather moist soil in the sun. Many horticultural varieties. Baron Von Dedem, scarlet-red; Mrs. Jenkins, white; Elizabeth Campbell, pink; Europea, white, with red center; Von Lassburg, white; Peachblow, pink; Widar, lavender, with white center; and others.

EARLY BLOOMING PHLOX (*Phlox suffruticosa*): Blooms in June and lasts until mid-July. Grows 2′ to 4′ high. Colors are flesh pink, purple or white. Flowers are profusely borne in close elongated heads. Leaves glossy green, handsome and persistent. If not allowed to seed will bloom again in the fall. Should not be crowded—allow 2′ at least for growth. Divide every three years in the fall. Does best in rather moist rich soil in the sun. Miss Lingard is the best variety, white shaded to pale pink. Other varieties are questionable as to color.

FALSE DRAGON'S HEAD (*Physostegia virginiana*): Rosy-pink flowers; also white. Rather pale, needs contrasting colors to bring it out. Blooms in July and August. Grows 3′ to 4′ high. Spreads very rapidly. Plant has fine foliage and flowers are in graceful terminal spikes. If not allowed to seed will continue to bloom. Propagate by division in the spring. Prefers rather moist soil in the sun or shade.

BLUE SALVIA (*Salvia azurea* var. *grandiflora*): Sky-blue flowers varying to white, borne on terminal spikes on erect leafy stems 2′ to 5′ long. Blooms in August and September. Leaves small and narrow, slightly downy and persistent. Prefers a sunny location, and needs winter protection. Propagate by seed or division.

GOLDEN ROD (*Solidago altissima*): One of the many golden rods which can be used very effectively in the garden. Grows from 2′ to 8′ high. Has a wealth of persistent leaves and large heads of deep yellow flowers. Blooms in September and October. Propagate by division. Any soil, even very dry places, but needs full sun.

GARDEN HELIOTROPE (*Valeriana officinalis*): Rose-pink varying to white or lavender. Blooms from June to July and grows from 3′ to 4′ high. Borne in loose heads on branching stems. Leaves showy and persistent. Spreads rapidly and forms large clumps. Any soil, even waste places, in full sun. Propagate by seed or division.

This is the third and last article of Mr. Ortloff's series on border arrangement. The first, in the October issue, dealt with the plants for the foreground. In November the second article appeared, taking up the middle-ground flowers.

EDITOR.

Decorations in Camaieu and Grisaille

(*Continued from page* 41)

neum. On the uncovered walls were found many remarkable painted decorations, paintings in camaïeu and grisaille among them.

While such camaïeu and grisaille paintings of antiquity as survived destruction lay buried throughout the Middle Ages, the traditions of the art had survived, although instead of their application to wall painting they became the secrets of the mediæval illuminators of missals. Many are the wonderful examples of these illuminators in monochrome, whose art had reached its culmination with the advent of the Renaissance, and which finally produced such marvels as the grisailles of Giulio Clovio (1498-1578).

The Renaissance and its feverish interest in the antique found the art of camaïeu and grisaille painting advancing. The discovery at Rome of the so-called Terme di Tito, whose buildings incorporated in the foundations of the Thermæ of Trajan, and which may date back to the time of Nero, presented painted walls which Giovanni da Udine

(*Continued on page* 84)



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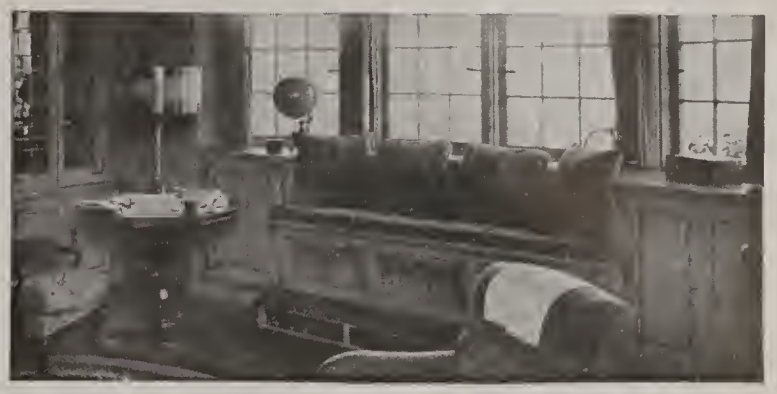
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Decorations in Camaieu and Grisaille

(*Continued from page 82*)

and Raphael took as models for their Vatican logge decorations, both introducing camaïeu and grisaille. Thence onward such decorative painting became popular with the Italian painters. Andrea de Sarto (1488-1530) was, perhaps, the peer of his contemporaries in this style of work, having won renown in his youth with a "Baptism of Christ" in grisaille. Old Giorgio Vasari relates in his "Lives" that Andrea painted scenes in grisaille on the wooden façade designed by Sansovino for the Church of S. Maria del Fiore on the occasion of the visit of Pope Leo X to Florence. In Rome Polidore Caldara Caravaggio (1495-1543) had surpassed all others before him in grisaille painting. In Flanders and in Germany painting in camaïeu and in grisaille took strong root. Indeed, early painting in color had come to employ, more often than not, a careful working out of the subject in grisaille over which the color was applied in transparent glazes.

Naturally, the French Renaissance introduced Italian camaïeu and grisaille work to France. It found place in Fontainebleau and elsewhere. When the pompous walls of the period of Louis XIV made way for the more intimate necessities of the Louis XVI style, there seemed less opportunity than ever for the imitations of the antique; the fêtes gallant held sway and also those decorations of which Voltaire hints in his verse,

"J'ai vu ce salon magnifique
Moitié turc et moitié chinois
Où le gout moderne et l'antique
Sans se nuire, ont suivi leurs Lois."

But soon French taste began to tire of pastorals; and needed only the work of the discoveries at Pompeii to fire the return to the antique. From Naples to London Pompeii was on the lips of everyone with pretensions to culture and art appreciation.

The Louis XV style could not hold out long against this new invasion of the antique. Indeed, the Louis XVI style anticipated by some twelve years the accession of Louis XVI to the throne. The grisaille by Le Sueur in the 17th Century Hôtel Lambert in the Rue St. Louis, Paris, were now to have younger confrères in the Palace at Fontainebleau and elsewhere. The decorated walls of the apartments of Marie Antoinette at Fontainebleau stand forth as perfect examples of the camaïeu and grisaille painting of the Louis XVI Period. While the Empire Period employed wall panels painted in camaïeu, the art of camaïeu and grisaille painting lost its importance by the dawn of the 19th Century. Delacroix's grisaille paintings in the Palais Bourbon (Chambre des Deputes) and the grisailles by Abel de Pujol and Meynier in the Paris Bourse are about the only important works of this genre that were to appear in the 19th Century, although passing mention may be made of the grisailles by 19th Century painters in the Louvre.

ON HOUSE & GARDEN'S BOOK SHELF

DR. G. GRIFFITH LEWIS, whose new and fifth edition of "The Practical Book of Oriental Rugs" (J. B. Lippincott Company, Philadelphia, Pa.) has appeared, has long been recognized as an authority on the subject. Never has public interest in fine rugs been greater than at the present day. Good oriental rugs are, indeed, scarce enough. Dr. Lewis remarks that most of the rug-making people of the Orient have been annihilated or transported, and those left after the war's ravages have eaten their sheep and made their wool into clothing. Says he:

"The family looms of the East are silent and broken and there will be little or no weaving in the future. It is one of the pitiful results of the war, for truly there is a wealth of beauty and world of sentiment in these magic carpets of the Orient."

This present-day scarcity of oriental rugs has whetted interest in everything that concerns them, and Dr. Lewis's new edition of "The Practical Book of Oriental Rugs" is a most opportune addition to the lore of the subject. Twenty plates now take the place of the ten plates of the earlier issue, while a chapter on Chinese rugs —one of the best in the book—has now been inserted. The systematized and tabulated information regarding each class of oriental rugs in the market makes this volume an invaluable reference work.

Home makers will find absolutely dependable hints in Dr. Lewis's book on selecting, purchasing, the care and cleaning of rugs as well as for the detection of faked "antique" specimens. The book is prolific in full-page color plates and double tones, while numerous line drawings are included as well as a chart showing the distinguishing features of the different varieties of oriental rugs and a map of the Orient drawn with special reference to the rug-producing centers. An extended glossary, bibliography and index complete this handsome and invaluable book, a work that ought to find its way into every home that can boast of a collection, large or small, of oriental floor coverings.

WITHOUT question "French Furniture Under Louis XV" (Frederick A. Stokes Co., New York) by the eminent French authority, Roger de Félice, translated by Florence Simmonds, is the best introduction to the subject we have in an English text. This volume is issued at so moderate a price that it is within the reach of everyone and should be on the bookshelves of everyone interested in decoration.

While this is high praise, it is not misplaced enthusiasm, Too few books on the subject of furniture combine the admirable qualities of style in writing and historic accompaniment as endowments of fact. "French Furniture Under Louis XV" is delightful reading as well as authoritatively informative, and the translator has maintained the standard of the French original as few could.

"Many persons," says the author, "are inclined to see in the Louis XV style only a very sumptuous and profusely ornamented elegance more in keeping with the pleasures of *roués* than with the simple family life of sober business folks like the majority of us. . . It is, however, hardly necessary to point out that these examples no more represent the sum of Louis XV furniture than the King, his favorites, and his boon companions represent the sum of French society, or Van Loo, Boucher and Nattier the sum of French painting."

M. de Félice makes clear to the reader just what forms of furniture are characteristic of this period which fell in what has been called "at once the most frivolous and the most serious of centuries."

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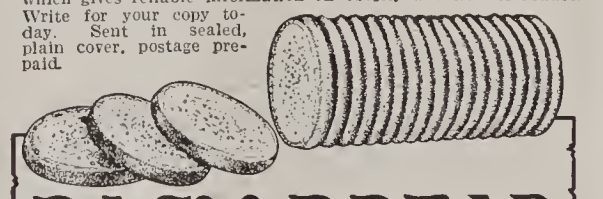
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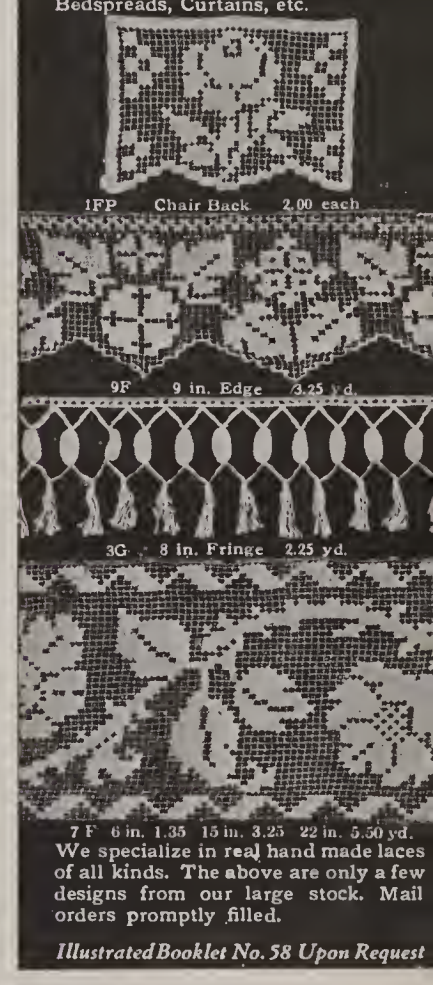
The piece illustrated is a Dressing Table, Hand Decorated. Write for Set No. 4 of illustrations.

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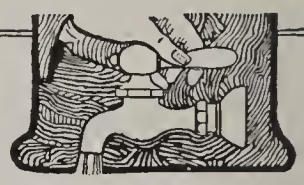
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Statement of the Ownership, Management, etc. Required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at New York, N. Y., October 1, 1921. State of New York, County of New York, ss.: Before me, a Notary Public in and for the State and county aforesaid, personally appeared Condé Nast, who having been duly sworn according to law, deposes and says that he is the Publisher of House & Garden, and that the following is, to the best of his knowledge and belief, a truo statement of the ownership, management, etc., of the aforesaid publication for the date shown lu the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, 19 West 44th St., New York, N. Y.; Editor, Richardson Wright, 19 West 44th St., New York, N. Y.; Managing Editor, R. S. Lemmon, 19 West 44th St., New York, N. Y.; Business Manager and General Manager, F. L. Wurzburg, 19 West 44th St., New York, N. Y. 2. That the owners are The Vogue Company, 19 West 44th St., New York, N. Y. Stockholders: Condé Nast, 470 Park Ave., New York, N. Y.; F. L. Wurzburg, Bronxville, New York; E. H. Stimson, 109 East 71st St., Now York, N. Y.; D. A. Turnure, 109 E. 71st St., New York, N. Y.; M. DeWitt, 287 East 18th St., Brooklyn, N. Y. 3. That tho known bondholders, mortgagees and other security holders owning or holding 1 per ceut or more of total amount of bonds, mortgages or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon tho books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Condé Nast, Publisher. Sworn to and subscribed before me this 20th day of Sept., 1921.

(Seal) Florence T. Nilsson, Notary Public. Queens County No. 400. New York County No. 32. New York Register No. 2026. My commission expires March 30, 1922.

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These are a few of the lovely Christmas gifts shown in this issue . . . . gifts that range in price from 90 cents to $263. The mirror costs $35; the cream coloured pottery dish, $15. The gate-legged table has a top 20" by 30" which folds flat against the wall; price $25.

150 CHRISTMAS GIFTS

for the family · · · for the house · · · for a friend's house

ARE you doing your Christmas shopping in New York? If you are, you will realize that in the Shopping pages of this issue House & Garden shows the most attractive of all the lovely things that may be had in the New York shops at this Christmas season, and you'll use the Shopping Service to save your own time.

It has made its choice from big shops and little shops, from department stores and specialty shops. And it has used its long experience in all kinds of shops to get the best values that can be found, and shows them in this number.

IF you won't be in New York before the holidays, you'll be especially glad to use the Shopping Service to help you with your Christmas list. The shops pages of this issue show you the unusual, lovely, and practical things that are to be had only in the New York shops. And they give you all the advantages of shopping in New York with none of the disadvantages of crowds and hurry.

Send your order in early, so that you can be sure of getting your packages in time. Remember those resolutions you made last year!

If you want a gift that has originality and charm and an unmistakable air of New York's wonderful shops about it, make your choice from the Shopping Pages in this issue.

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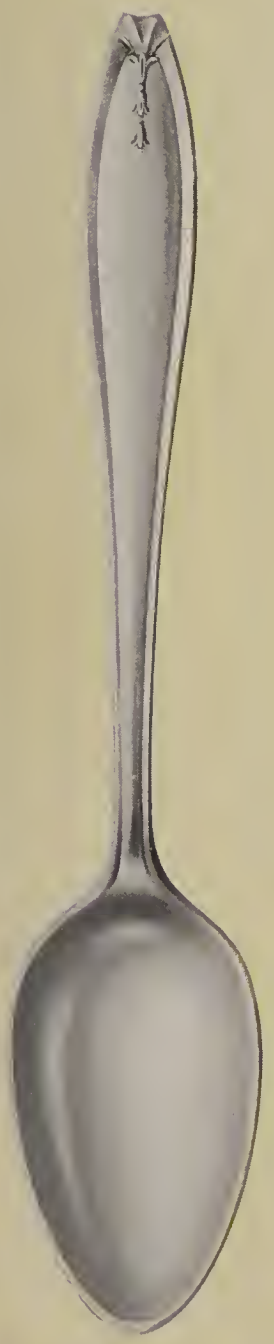
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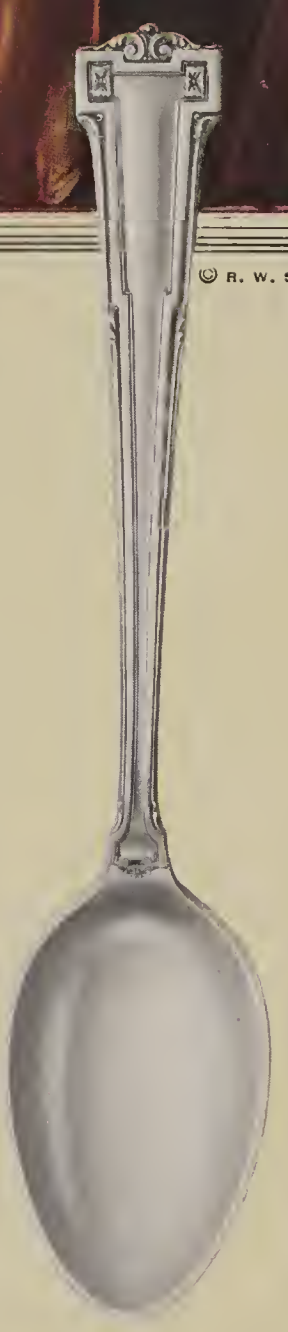


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